Tuesday 8 April 2025

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Quintin Lake's 11,000km circumnavigation of the UK

Astrophotography
Josh Dury shares his techniques

Freeze frame
Why Graeme Purdy took a Fuji GX617 to the Arctic Circle

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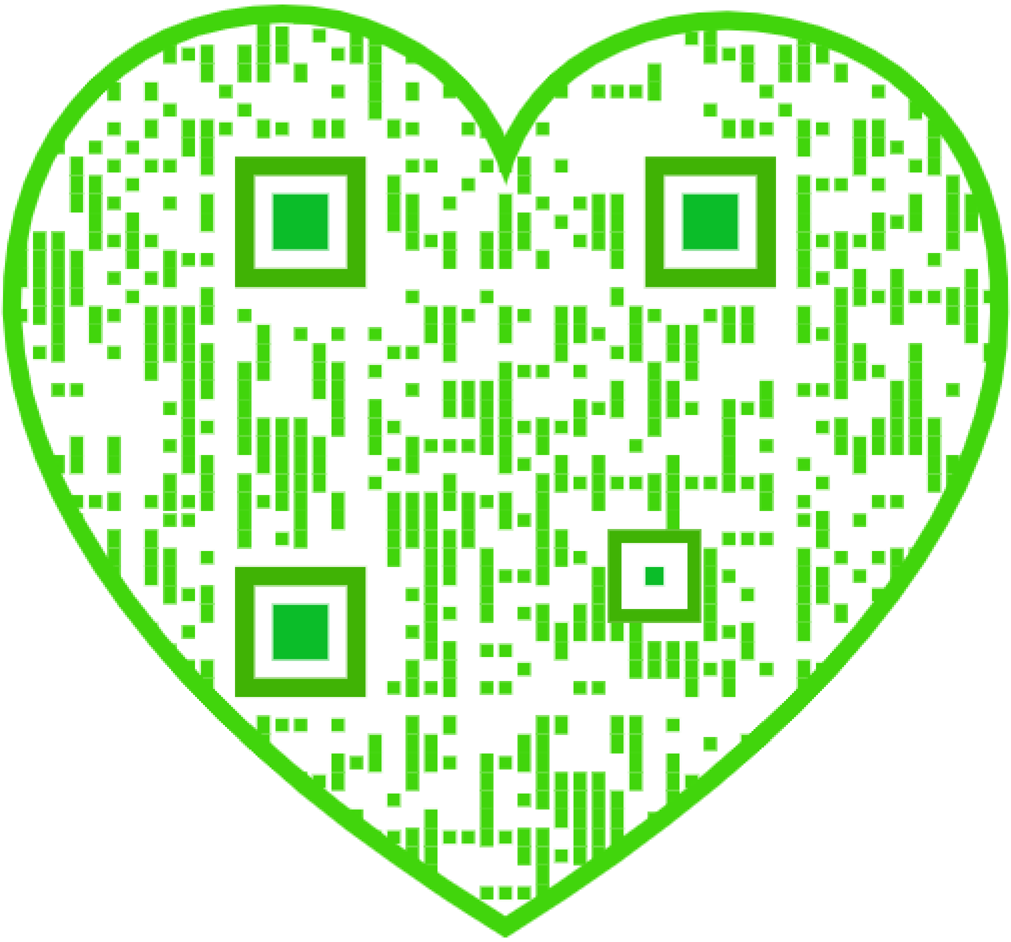

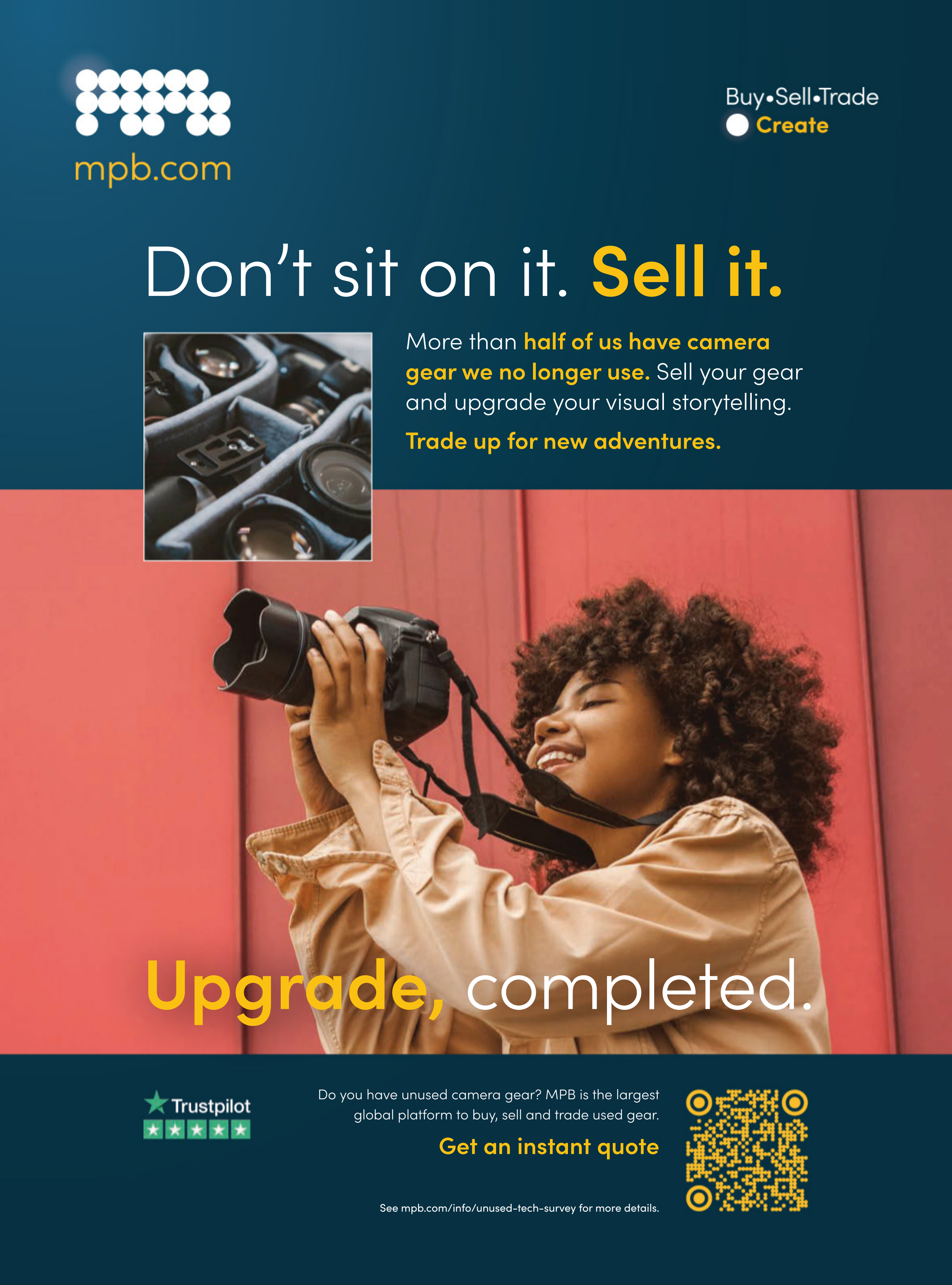

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Inside this week's issue

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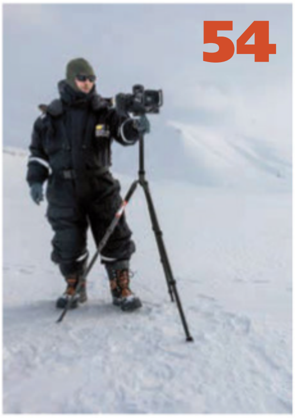
© JOSH DURY

© QUINTIN LAKE



©CHRIS MICHEL

Welcome

It has never been easy to capture the magic of a beautiful vista in a photo, but in a world in which everywhere has already been photographed to death it's more difficult than ever. Those who succeed have managed to go beyond the mere record shot to encapsulate some of the feeling of being there, or have found an original approach that hasn't just followed in the tripod holes of the previous visitor. This week's issue is packed with inspiration and advice from some of the UK's top landscape photographers. And if you'd like to meet some of them in person, then don't miss our *Festival of Outdoor Photography* at the end of May, where AP will be hosting three days of talks and small group masterclasses. Find out more on page 32. See you there!

Nigel Atherton, Editor

Amateur Photographer

Panasonic Lumix G97
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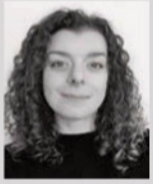
COVER PICTURE © JOSH DURY. INSET PICTURE, ABOVE © QUINTIN LAKE.
INSET PICTURE, BLEOW © CHRIS MICHEL (INSTAGRAM @CHRIS_MICHEL)

This week's cover is by Josh Dury. Read about his astrophotography on page 60

THIS WEEK'S CONTRIBUTORS



JESSICA MILLER
Dep. Online Editor

Jessica interviews Graeme Purdy who travelled to the Arctic, using analogue kit

GEOFF HARRIS
Deputy Editor

Geoff speaks to astro-landscape photographer Josh Dury, who shares his tips

PETER DENCH

The AP regular talks to top photographer Quintin Lake about his book and hiking the coast of Britain

AMY DAVIES
Features Editor

Amy reviews the Panasonic G97, and recommends the best phones for landscapes

ISABELLA RUFFATTI
Online Writer

Isabella tests the Fujifilm Instax Wide Evo hybrid instant camera

MICHAEL TOPHAM

In *Second-hand Classic*, former AP reviews editor Mike looks at the Canon EOS 7D Mark II

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Nikon
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Fn1

The full-frame Nikon Z5II is set to be available at the end of April

Nikon Z5II brings strong feature-set at keen price

NIKON has updated its entry-level full-frame mirrorless model, with the new Z5II promising significant advances in every department. It's designed for enthusiast photographers, but gains high-end features inherited from Nikon's pro-spec models. Key updates include the addition of subject-detection autofocus, a brighter viewfinder, and a fully articulating screen.

Internally, the Z5II uses the same 24MP sensor as the retro-styled Nikon Zf. It's powered by the Expeed 7 processor, which should bring significant improvements in operational speed over the original Z5, particularly with regards to autofocus. The firm is also promising cleaner images at moderately high ISOs around ISO 3200-6400.

Subject detection is on board for autofocus, with settings for people, animals, birds and vehicles, including cars, motorbikes, trains and airplanes. Nikon says that it can recognise subjects when they are very small in the frame, covering just 3% of the image area. The Z5II also gains the firm's 3D tracking technology.

Continuous shooting is available at up to 14 frames per second when shooting raw, and 30fps if you're happy to shoot JPEG-only. Pre-release capture allows a second's worth of shots to be buffered before the shutter release is fully depressed (only with JPEGs).

Like Nikon's other full-frame cameras, in-body stabilisation is built in. It's rated for up to 7.5 stops shake reduction at the centre of the image and 6 stops at the periphery. Focus point VR is included, which should give sharper results with off-centre subjects.

For video the camera supports 4K recording at 60fps in DX crop mode, and 4K 30fps using the full sensor width. It can even record in Nikon's N-RAW format internally, with the camera including dual UHS-II SD card slots.

Ergonomic design

Nikon has included a 3.69m-dot electronic viewfinder with a large 0.8x magnification, which is also notably bright at 3,000 nits, which should make it more usable on sunny days. Below it there's a large and detailed 3.2in, 2.1m-dot touchscreen which can face in almost any direction.

The control layout is very similar to the original Z5, but has been tweaked to match Nikon's other recent models, with the playback button better placed for operation by your right thumb. The Z5II also gains a dedicated Picture Control button for setting colour looks, as seen on the DX-format Z50II.

The Nikon Z5II is due to go on sale at the end of April for £1,599 body-only, £1,859 with the 24-50mm f/4-6.3 kit zoom, £2,129 with the premium 24-70mm f/4 S, or £2,299 with the long-ranging 24-200mm f/4-6.3 VR zoom lens.

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Cream of the crop

'HARVEST in Action' by Wim Demessemaekers is amongst the shortlist in this year's World Food Photography Awards (previously Pink Lady Food Photographer of the Year). The winners of each of the 25 categories, plus the overall victor, will be announced at a ceremony in London on 20 May. The overall winner will receive £5,000. All of the finalist images will also be going on show at The Mall Gallery near Trafalgar Square from 21-25 May. For more on the shortlist, see www.worldfoodphotographyawards.com

South West
Photo Show
Exeter Corn Exchange 24 May 2025

LCE announces South West Photo Show

LONDON Camera Exchange (LCE) is holding its first South West Photo Show at the Exeter Corn Exchange on May 24th. Speakers include Glyn Dewis (portraiture), Ellie Rothnie (wildlife) and educator/YouTube presenter Gavin Hoey. Canon, Sony, Fujifilm, Nikon, OM System, Sigma and Panasonic will also have stands. Tickets cost £5, which is reimbursed if you spend more than a fiver on the day, and you're advised to register now for the talks and seminars at swphotoshow.co.uk. (AP is also holding our first-ever Festival of Outdoor Photography from 30 May to 1 June – see bit.ly/fopdetails.)

Learn from eminent AP contributors

VETERAN photographer/educator Paul Hill and Maria Falconer FRPS are offering a workshop that combines face-to-face and online teaching, culminating in an participants' exhibition at the historic Cromford Mill in Derbyshire. Together, Maria and Paul have run many photography workshops. This workshop, called TIMEFRAME, runs through May and July; find details about it at bit.ly/paulmariaworkshops

© PAUL HILL

Two visitors to last year's exhibition at Cromford Mill

Viewpoint
Gavin Stoker

With JPEG technology now so good, is there really much point bothering shooting raw?

Do you, like me, increasingly feel like raw is a bore and you can't be arsed with it any more? But more than that, reckon most of us don't need to shoot raw as cameras are now so well-equipped and technologically advanced that the humble, fine quality JPEG is perfectly acceptable 99.9% of the time? Even if we might quickly tweak exposure/contrast before sharing it.

Yes, some will want the reassurance of being able to edit files to the nth degree, achieve greater dynamic range, feel they can't give up raw entirely or want to simultaneously shoot 'RAW + JPEG' just in case. But on a practical level, even if it was necessary, who among us has the time or inclination? Raw files just eat up space on our memory cards, slow down burst capture rates and, like shoeboxes full of negatives in the days of film, get far, far less of a regular look-at than the resultant prints.

Sometimes it feels like the raw option is only there on certain cameras so that those using them can feel more authentic and 'professional'. It's something that's expected, rather than essential.

Plus, any pro photographer always makes the point of wanting to get it right in-camera, thereby speeding up workflow and avoiding laborious post processing, especially when time is money. The electronic viewfinders of modern-day mirrorless cameras are of sufficient resolution and quality that I can work confidently with the principle of what I'm seeing is what I'm getting, and, if I'm ever worried about blown-out highlights, I can call up a histogram.

Baked-in goodness

Maybe it's time we stopped thinking of JPEG as raw's inferior, second-best sibling? Yes, a JPEG may be a file that's been 'processed' – presenting us with, if you like, a 'ready meal' rather than component ingredients that we then have to cook ourselves – but most of the time it will look and 'taste' just as good to us; making shooting raw more of an affectation than a practicality.

© ANDY WESTLAKE

Most cameras take good-looking JPEGs these days. This comes from the entry-level Canon EOS R100

Especially if the JPEG we're getting straight out of the camera looks and feels identical to how we remember the scene or the subject at the time; meaning we don't feel like we've lost anything in the process(ing). To my eyes a JPEG will often look more natural yet simultaneously pleasingly vibrant, while most cameras offer adjustable picture controls so we can actively exert a degree of control over JPEGs in-camera prior to capture if we want a feeling of being a little more hands-on.

While I was always told that we should be shooting in uncompressed raw to preserve a 'digital negative', times change. With the level of in-body sophistication that's now at our fingertips every time we squeeze our camera shutter, I reckon let's just shoot JPEG in the main, share them between devices if desired, move quickly to the next picture/composition, and get on with the rest of our lives.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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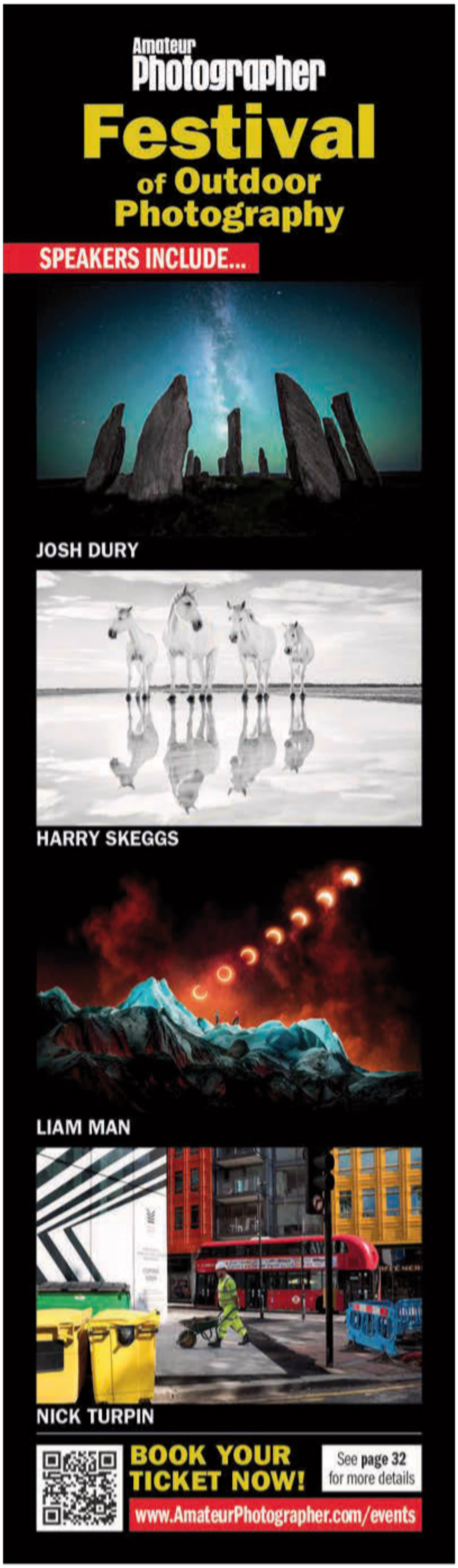

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HARRY SKEGGS
LIAM MAN
NICK TURPIN
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Light in the Underworld: Diving the Mexican Cenotes

by Martin Broen

£46, Rizzoli, hardback, 160 pages, ISBN: 9780847830909

An incredible feat of endurance and technological advancements, resulting in beautiful imagery, says **Amy Davies**

LIGHT IN THE UNDERWORLD

Sometimes it feels as if there is little left on the surface of the planet to explore with our lens, so when you see something that covers the wonders of the depths below, it's perhaps all the more impressive.

In this journey into the natural wonder that is the caves and cenotes of Mexico's Yucatán Peninsula, we get a glimpse at a location very few experienced divers have even ventured to, let alone ordinary members of the public.

This network of tunnels is the longest underwater cave system in the world, and, as you can imagine, is not exactly easy to explore - nor photograph.

The award-winning photographer and cave diver Martin Broen is the man responsible for the shots. Broen made multiple expeditions, utilising groundbreaking diving and photographic techniques, and has captured more than 250 cenotes, their caves and the things found within them.

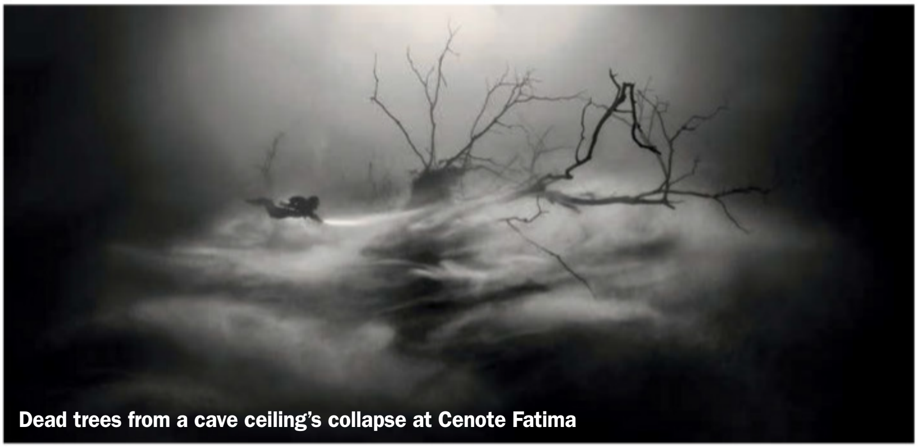
Alongside his stunning imagery, there's also text to guide you through what you're looking at – such as the dramatic sinkhole entrances to decorated underwater caverns that are filled with amazing rainbow colours, and fossils that show off the critical environmental role that the cenotes still play today.

As well as all of this information, there are texts by the noted wildlife and nature photographers Alex Mustard and Paul Nicklen, who recount their own diving experiences.

It's almost certain most of us would never dream of actually visiting the locations shown in this beautiful book, with the amount of skill and dedication it clearly requires – but the chance to see it through the eyes of a master is a perfect treat.

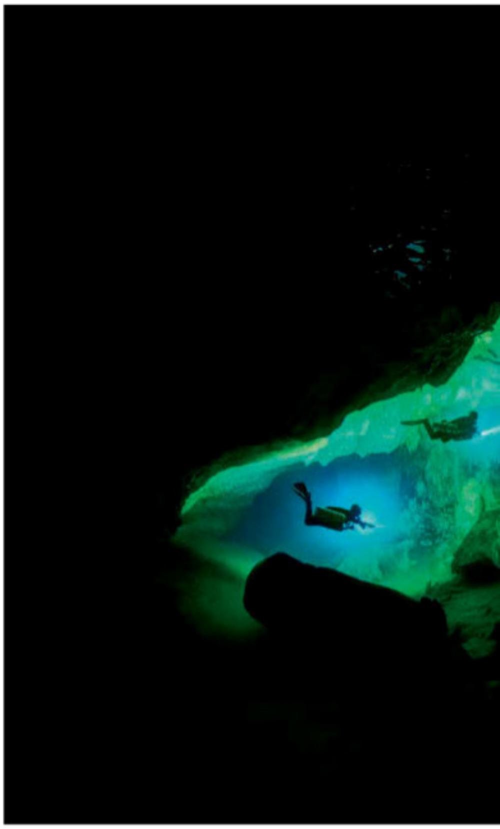
I particularly love the sense of scale that you get, seeing the tiny human diver in the massive expanse of the underwater cave. It gives you just the merest hint at what it must be like to actually be in there yourself.

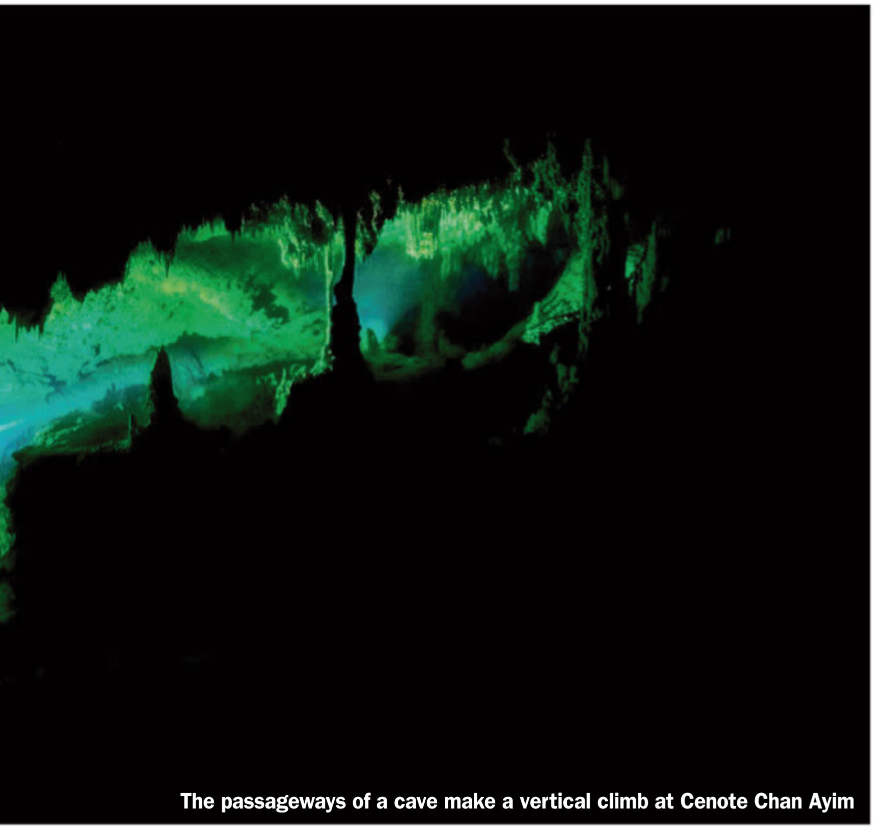
For natural world lovers, and those who perhaps think they've seen it all when it comes to landscapes, this book comes very highly recommended.



Dead trees from a cave ceiling's collapse at Cenote Fatima

ALL THREE PICTURES © MARTIN BROEN





The passageways of a cave make a vertical climb at Cenote Chan Ayim

Divers explore a vertical tunnel jump at Cenote Xa'Ay Ha

Books & exhibitions

The latest and best books and exhibitions from the world of photography

One of Josh Dury's incredible images (see page 60)

52 Assignments: Night by Josh Dury

£12.99, Ammonite Press, hardback, 128 pages, ISBN: 9781781454954

Capturing low-light landscape photographs can be a big challenge, but incredibly rewarding.

The latest book in the *52 Assignments* series gives you a year's worth of projects and guides for capturing the sky at night.

If, therefore, you've been contemplating giving after-dark shooting a go, but had no idea where to start, then you've got 52 different places to begin from with this guide.

It's packed with technical advice and professional tips from the award-winning photographer Josh Dury. Also known as the 'Starman', his astrophotography has been published in a huge variety of different publications.

To get you started, and give you an idea of what you can expect from the book, turn to page 60, where you'll get a host of tips and tricks from the man himself.

© CLEMENTINE BOURKE

Left: Kirra Calleja

Below: Anaïs Pierquet longboarding

Every Body Surf: A Tribute to Self-Love

by Carolina Amell

£40, Prestel, hardback, 240 pages, ISBN: 9783791393360

Featuring 27 profiles of women surfers from a variety of cultures and backgrounds, this delightful book is filled with great portrait photography.

Often, portraits can be shot in the studio, or indoor locations, but a book like this shows us that combining portraiture with the outdoors really brings out a sense of adventure in the sitter – particularly of course in this case when every one of them is a lover of an exciting sport.

We also learn a valuable lesson from it. Idealised beauty standards affect us all across most aspects of society – and you may be surprised that also applies to the world of surfing.

Here, though, we see a group of women who are doing their best to break down the barriers they might otherwise face and celebrate diversity and inclusion.

You don't need to be especially into surfing to enjoy this book – though of course if you are, or know someone who is, even better – but it's a beautiful collection of shots regardless of your interests, and makes you stop and think about how we can all be better at appreciating our own bodies for what they can do.

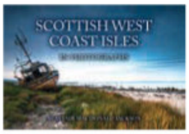
© CHRISTIAN RASKAL

Little Horseshoe Bay, Kerrera

Scottish West Coast Isles in Photographs

by Alastair MacDonald Jackson

£18.99, Amberley Publishing, softback, 128 pages, ISBN: 9781398115378



Of course it would probably be remiss to run a whole issue on outdoor photography without mentioning the stunning landscapes of Scotland somewhere.

In this latest affordable volume from Amberley Publishing, we get a catalogue of gorgeous shots from the islands off the west coast of Scotland.

From Skye to Sell, Jura to Gigha, these locations are some of the most beautiful in all of Europe. With such jaw-droppingly scenic locations to wake up to, it's perhaps no surprise that many have been drawn to live and visit these remarkable places over the years.

The photographer, Alastair MacDonald Jackson, himself hails from the Isle of Skye. He's been island-hopping for a number of years, in order to document them all across different weathers and seasons. Perhaps it's this unique insight which helps to give the images something special.

The book navigates us through the seasons, showing off the unique light and colours of the islands.

If you've ever visited these magical places yourself, you'll find lots to enjoy in the book's pages. If you never have, you'll likely be inspired to book a trip with your camera at some point – and there's definitely some great inspiration for places to stop off here.

Sunrise over Castlebay, Barra

Track on Jura's west coast

It's good to share

Our favourite photos posted by readers on our social media channels this week

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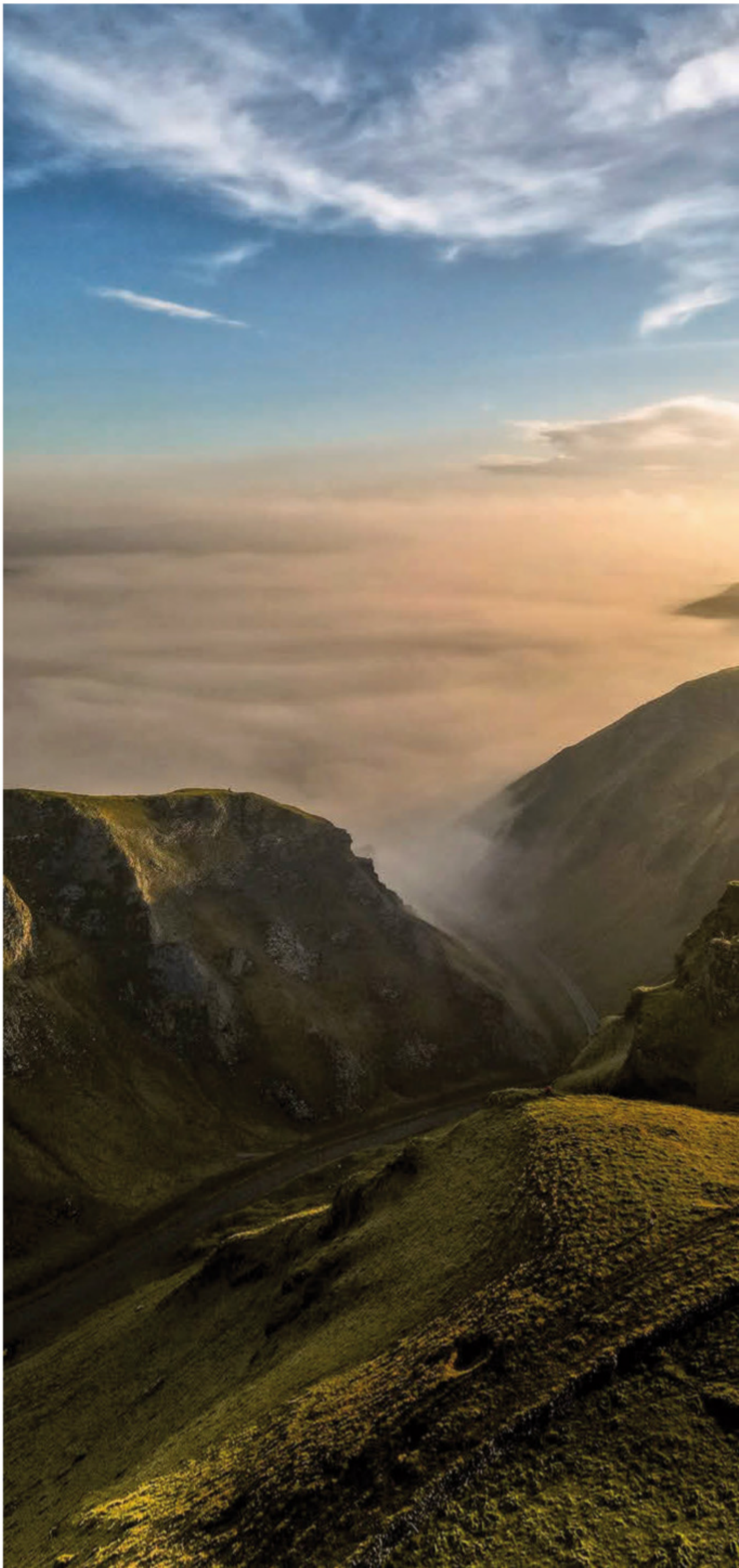
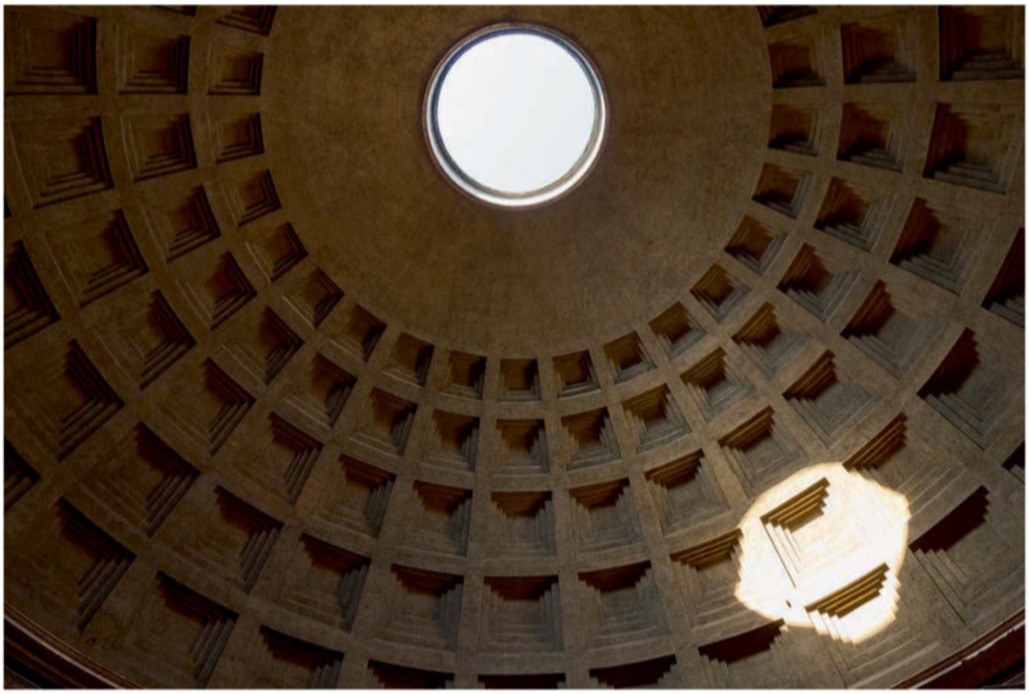
Ethereal Dawn at Winnats Pass by Benjamin Steele

DJI Mavic Air 2, 4.5mm, 1/1000sec at f/2.8, ISO 100

'At sunrise, Winnats Pass transforms into a scene of otherworldly beauty. The first light of day casts a golden glow over the rugged limestone peaks, while a thick cloud inversion fills the valley below. The rolling mist blurs the horizon, creating a breathtaking contrast between the sunlit ridges and the ethereal sea of clouds.'

Instagram: @Roamwithbenjamin
TikTok: @Roamwithbenjamin





Oculus
by Emre Erçakır

Canon EOS 6D Mark II, Canon 24-70mm F2.8 L II USM at 28mm, 1/200sec at f/6.3, ISO 800

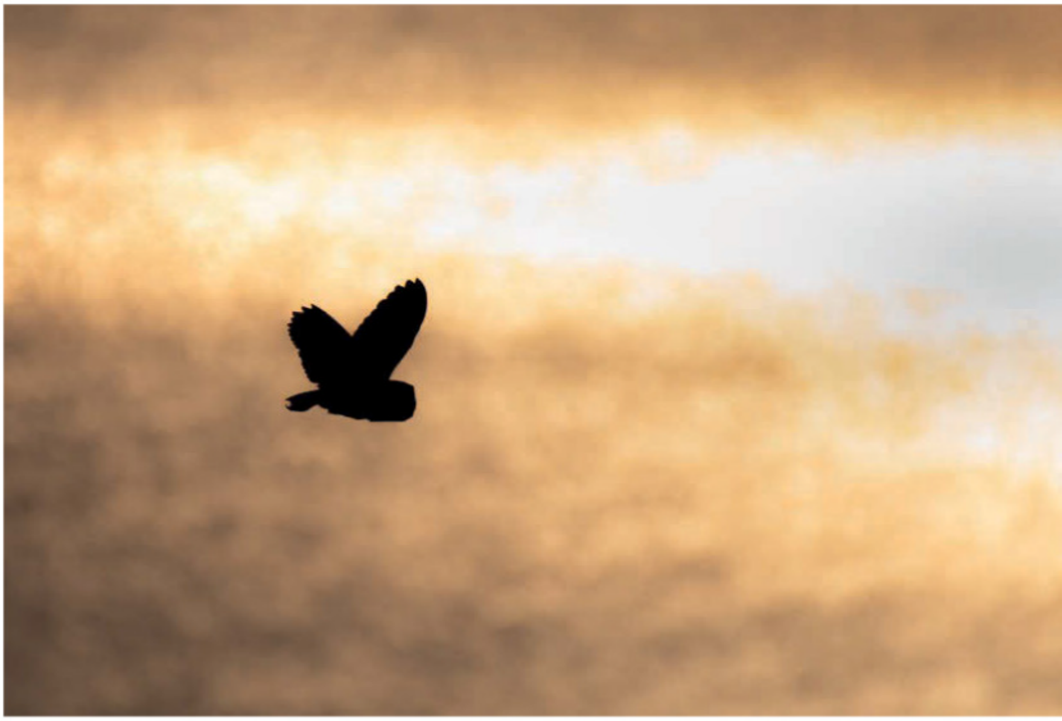
'The image is of the oculus of the Pantheon in Rome, Italy. The Pantheon is an architectural wonder from Ancient Rome originally dedicated to all gods. The oculus, placed at the peak of the dome, represents the connection between the terrestrial and the celestial.'
Instagram: @emreercakir

It's good to share

Into the Light by Harry Williams

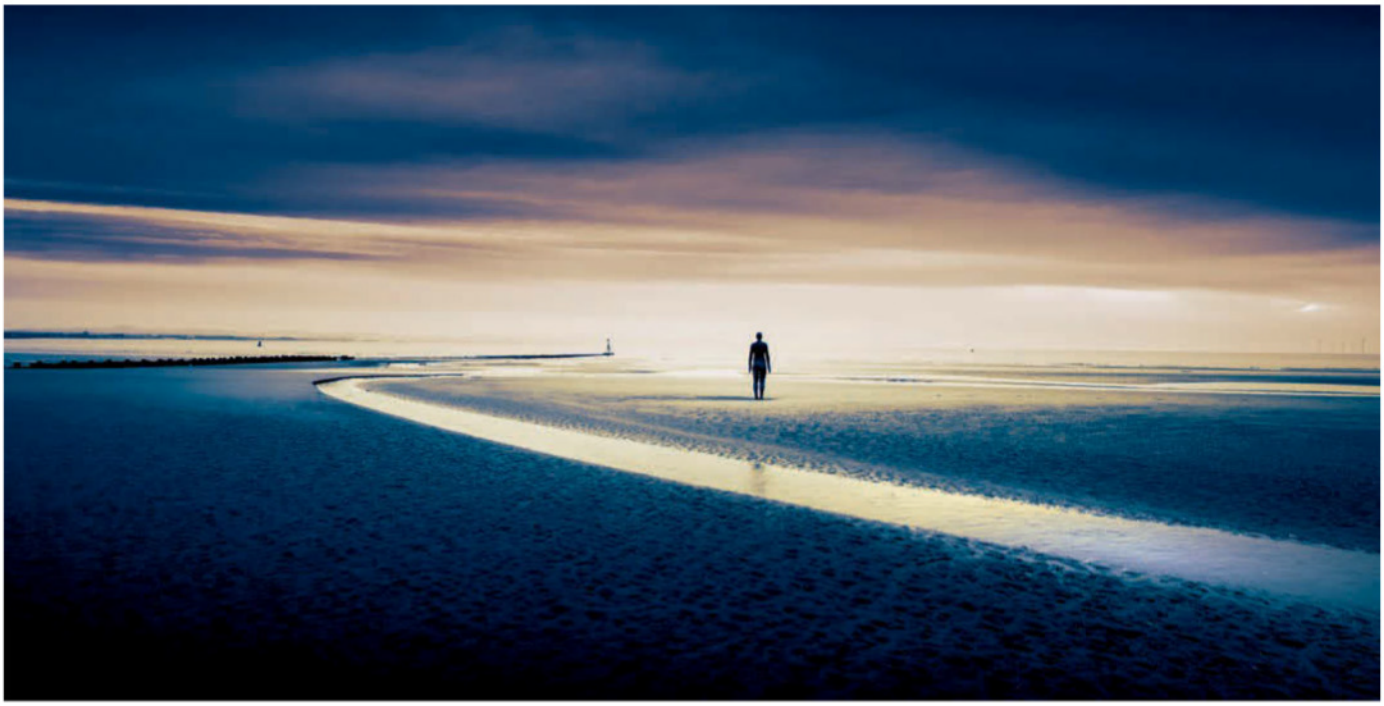
Nikon D500, Nikkor 200-500mm, 1/2000sec at f/5.6, ISO 250

'On the way home after a long day of searching for birds, I made one last stop, hoping to see the barn owl I had photographed before. After waiting a little while, I finally saw it swooping across a field, with the golden sun reflecting off the sea behind. Magical!' **Instagram and Facebook: @harrywphotos**
Website: www.harrywphotos.co.uk



We also liked...

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.



Twilight Reverie by Greg Barker

Canon EOS RP, EF to R adapter, Tamron SP 24-70mm F/2.8 Di VC USD G2 A032, 1/4sec at f/9, ISO 100

'In "Twilight Reverie," Antony Gormley's self-sculpture stands alone on the shore as the fading glow of sunset yields to the deepening dusk. The nearly darkened sky melds lingering warmth with emerging shadows, evoking a quiet space for introspection – a timeless moment where the balance of light and night invites profound reflection.' **Instagram: @gregbarkerphotography**

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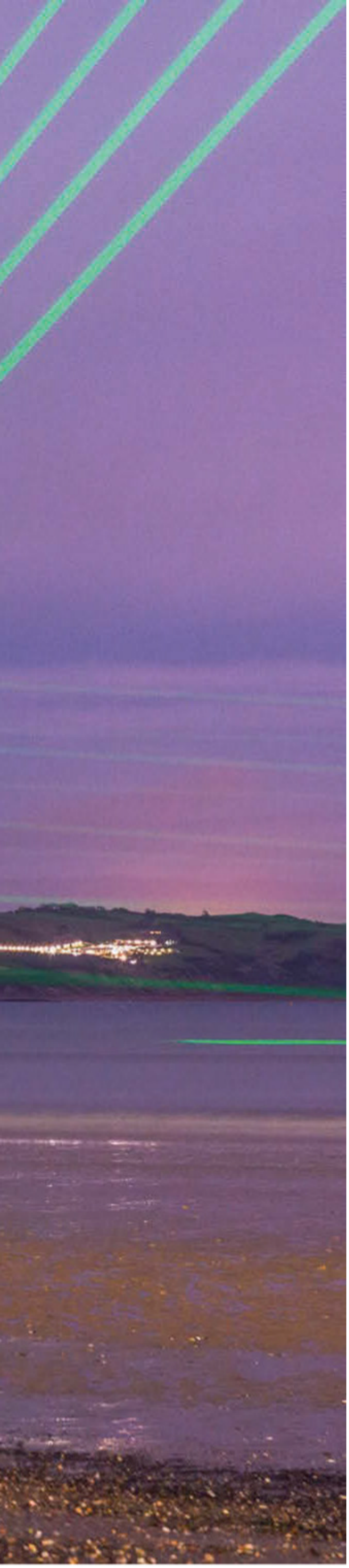


Lake, land and sea

A major new book delivers striking photographs that capture the glorious and often surprising world between the land and sea of Great Britain. **Peter Dench** finds out more

'Walking alone in the winter for hours, often hiking at night, it's quite easy to trip and hurt yourself. I have my trekking pole, which snapped. It saved my life on the coast of Wales. I twisted, fell on it really awkwardly and if that pole hadn't gone out, I would have gone down a cliff.' If ever there's an endorsement required for photographers using trekking poles, award-winning architectural and landscape photographer Quintin Lake has it nailed.

When Lake comes into focus for our Zoom call, I'm slightly disappointed he's not sitting on a mountain top in a shaft of light or perched on a jetty at the end of a rainbow. He's sitting wearing a grey sweatshirt in a stark white room in Cheltenham. In a way that's his ground zero, a neutral space where he plots his next adventure.

On Friday 17 April 2015, Lake set off from the steps of St Paul's Cathedral on the first stage of a five-year journey that would take him around the coastline of mainland Britain. He walked, hiked, strutted, staggered and often slipped covering around 11,000km in 454 days shooting close to 180,000 images. He suffered shin splints, torn tendons and fought legions of midges. The goal? To deliver a body of photographic work that reveals the intricacies of this sceptred isle.

Walking has been central to Lake's life, from learning outdoor skills in the Scouts to his experiences with the Territorial Army, Raleigh International, and the British Exploring Society. Aged ten he went on a 480km summer walk with his mum from John o'Groats to Glasgow. Before turning 20 he'd walked solo from Land's End to John o'Groats covering 1,677km during winter.

He has combined his two favourite pursuits of photography and hiking in over 70 countries, from the jungles of Borneo to the Arctic ice cap. In 2014, as he gradually recovered from a bout of meningitis, craving the outdoors, the idea to walk the entirety of Britain's coast consumed him. So he went.

The result is a 450+ page, behemoth of a book of over 1,200 photographs. *The Perimeter* (15 May 2025, Hutchinson Heinemann) begins with those first south

Left: Light Veils, Weymouth (Dorset, 2015)

Below: Golden Mile, Blackpool (Lancashire, 2017)

U
S
E
E
GOLDEN MILE
AMUSEMENTS

ALL PICTURES © QUINTIN LAKE

London steps and architectural delights the Cheesegrater (Leadenhall Building) and the Gherkin (30 St Mary Axe), passing by the Cutty Sark towards Kent and then progressing clockwise around the coast.

The book is constructed so it can be viewed and read all the way through. You'll probably turn to look at familiar locations first. Lake writes in the introduction, 'Walking is the best technique I know to open the heart and mind, and photography is how I express myself. Each photograph in this collection is more than a visual record; it is a moment of compositional harmony, a sense of place, and a story. The accompanying text I hope provides a fuller sense of my journey.'

Novel experiences

'When I started blogging, I naively felt I could communicate everything I wanted to say with photography. Quickly, I realised there were only so many novel experiences that could be expressed through images, so in addition to the photos, each chapter contains stories from my journal: about the people I met, the injuries I overcame, the difficulties of wild camping and the oddities that brought a smile to my face.'

Lake chose the Canon EOS 5DS R as his prime companion. The 52MP was suited to achieve the large-format prints of each county he produces for sale. All images in the book take advantage of the camera's square format by setting the aspect ratio to 1:1 (you can also crop to a 24x24mm square). 'The cool thing, from a technical point of view, is Lightroom puts the crop in, you can jiggle it around if you've mucked up a bit, you still get the data with a full rectangle.'

Around half the images are taken at the extreme end of a 70-300mm lens. Support came from a 16-35mm, a Gitzo carbon fibre tripod, at times a 17mm TS-E.

Lake was fully self-sufficient for five days at a time. Refusing any form of mechanical assistance, he walked on average 25km a day carrying a camera and hiking gear that weighed from 10kg in the summer to 24kg in winter. He has slept in his 850g Terra Nova Laser tent designed for mountain marathons on a Therm-a-Rest sleeping mat for so many nights they feel like a second skin. A Jetboil stove would brew his tea in minutes. When out of mobile phone reach, which he often was, a Garmin inReach Mini satellite messenger would let family know at the end of each day, that he was safe. He obsessively tried to keep the weight of his gear down, going as far as to trim washing labels off garments.

During bleak times, Lake waited for the worthwhile moments, 'Sometimes I didn't meet anyone for three or four days so you do get into this strange world inside your own head but equally, that helped me, you get attuned to the light and the colour and points of interest. Even on the stormiest day when it was impossible to take any images for ten hours, there may be five, ten minutes of something interesting and that's what I would focus on.'

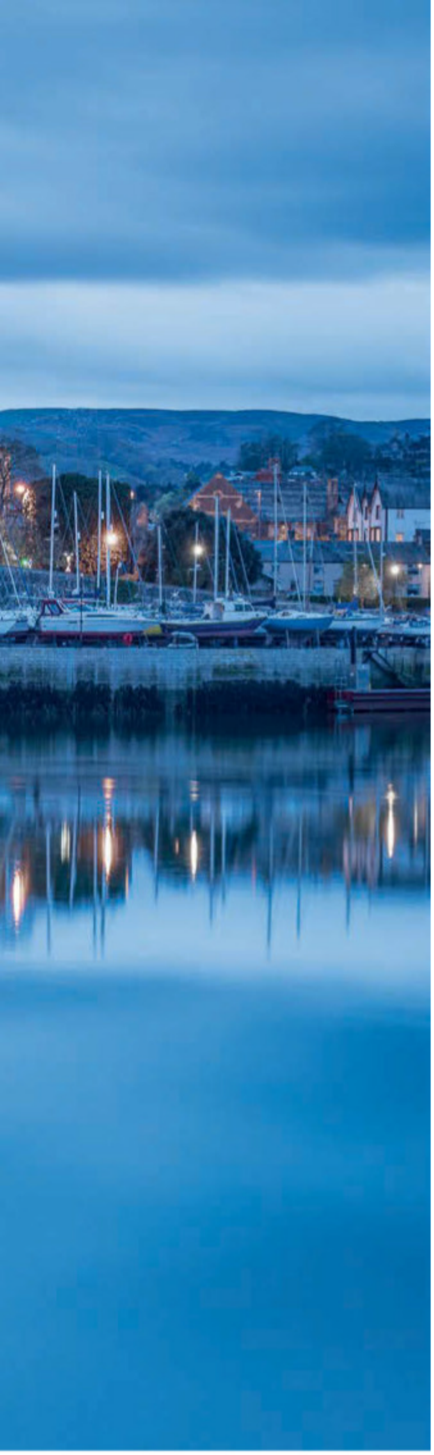
Above: Conwy Castle at dusk (Clwyd, 2015)

Right, above: Sunset at the Rock-cut tombs, St Patrick's Chapel, Heysham (Lancashire, 2017)

Right, below: Accropodes at Aberdeen's south harbour (Kincardineshire, 2019)

Child-like

When faced with a much-photographed subject like the Forth Bridge or Blackpool Tower, he worked hard to make the image his own. Blackpool's Big One Rollercoaster dominates the sky like a breaching blue whale. The arcing bay of Weymouth beach projects Light Veils from a permanent laser



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installation. When encountering something new, a child-like wonder for picture-making takes over – a 1km steam plume rises over the Tata Steelworks, from Kenfig sands.

Each of the 53 chapters reflects the content and size of the county, so a small one has fewer photos. Almost half Lake's journey took place in Scotland. The east of Scotland is more populated so there are portraits. We meet farmer Hughes of Knockencule Farm on the way to feed his cows. Ross and Tomáš, from Czechia, are on their completion of the Cape Wrath Trail, which runs 370km from Fort William. Emma

Venus above camp at Penbwchdy, Pembrokeshire. Glow from Ireland across the sea (Dyfed, 20152016)

and Shane pose in front of a surviving lifeboat from *RMS Lusitania* that was converted to a fishing boat.

Lake's interest in painting is evident in his tone and composition. His wife is a successful fine artist. 'I kind of think of photography like sketching, you start with the obvious scene and try something else and after a while something new might come up to the surface as you get to know how your subject looks from different perspectives. We're always standing on the shoulders of other people, or responding to other people's work. So I just try not to think about it too much, because it can be creatively freezing.'

Lake didn't pay for a single campsite, taking advantage of the right to camp anywhere in Scotland and adopting a stealthier approach in Wales and England, where public access is limited to just 8% of land and 3% of rivers. 'Most of the time it's just about keeping out of people's sight, and with a few exceptions, you're unlikely to see other people lurking around the woods and if you keep yourself to yourself and don't leave a mess, I think it's a totally valid way to move in the landscape.' Every five days or so he would stay in a cheap hostel or B&B. The main financial drain? Train journeys.

The Perimeter has a carefully choreographed flow through all four seasons, capturing the drama of Britain's ever-changing weather. Some pages look like an art book, others more abstract, some brim with humour. The recognisable locations provide stepping stones across the pages. There is balance and joy. In a country of increasing polarisation, it unites. It's a history book, a travelogue and a call to action – urging us to preserve the natural world.

Lake says, '*The Perimeter* is not just an end but a beginning. I hope this book inspires you to embark on your own adventure along our coast.' Perhaps, like Lake's walk, you should take your time. Turn a page, pause, let the images reveal something new. You may need a rest, grab a snack, your eyes will be pushed to the limit. It might take five years to finish – but it will be worth it.

Quintin can be contacted via Instagram or X under **@quintinlake**. See the entire archive of images from *The Perimeter* and buy prints at **theperimeter.uk**

Come and meet Quintin Lake at AP's *Festival of Outdoor Photography*, at the Royal Geographical Society, London, on Saturday 31 May. See page 32 for more details, and to book tickets

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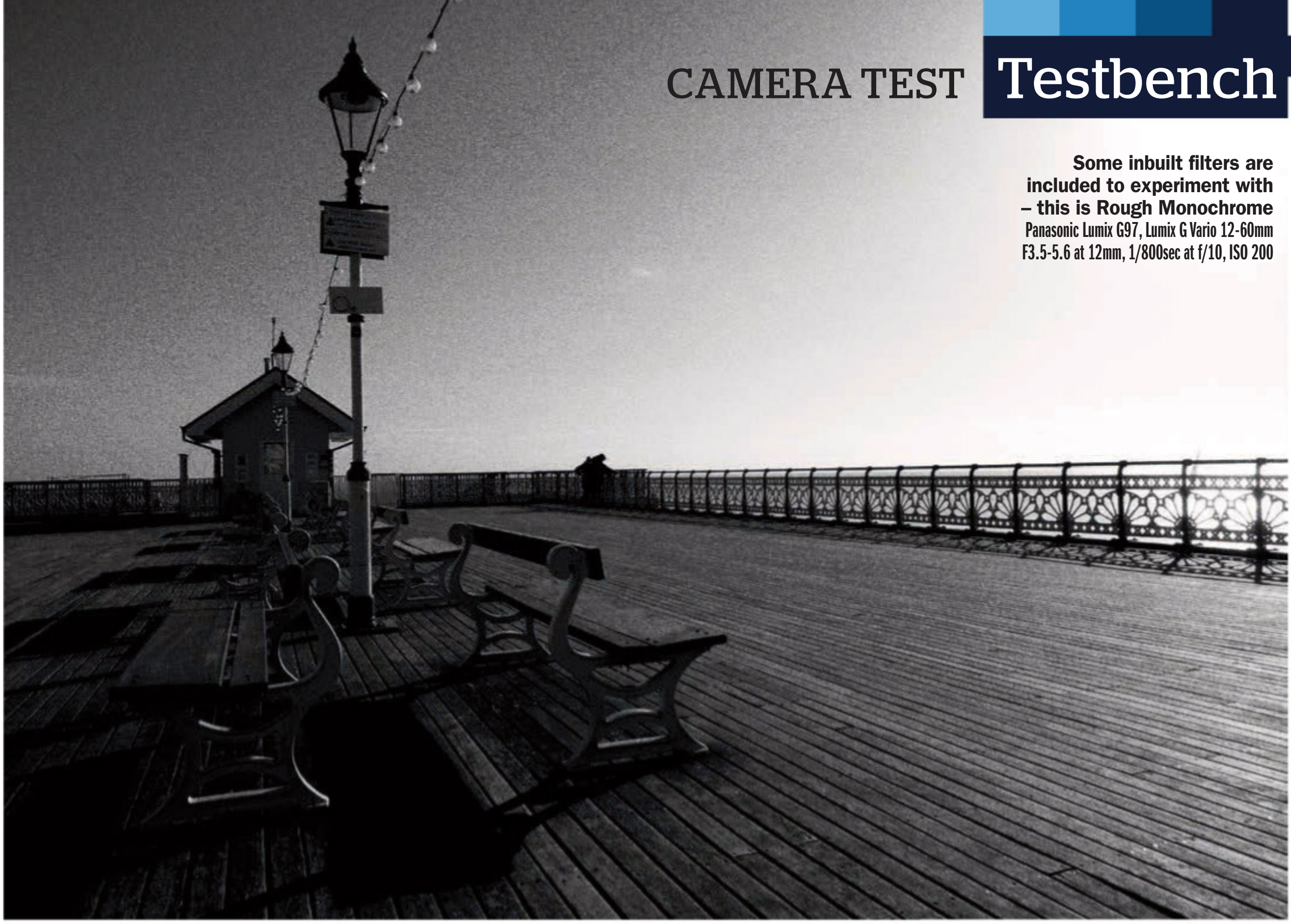


Some inbuilt filters are included to experiment with – this is Rough Monochrome
Panasonic Lumix G97, Lumix G Vario 12-60mm F3.5-5.6 at 12mm, 1/800sec at f/10, ISO 200

Panasonic Lumix G97

Amy Davies discovers that although sturdy and reliable, not much has changed about this hybrid camera

Although there's been relatively few Micro Four Thirds cameras of late, it remains a very popular format. The Panasonic Lumix G97 is an relatively minor update of 2019's G90 and is designed to be a hybrid camera that should appeal to both photographers and videographers.

Using the smaller Four Thirds sensor means that although the G97 is reasonably chunky in build, it's compatible with a huge range of small and compact lenses. So it's also ideally suited as a travel camera.

Features

In terms of what's new compared to its predecessor, well, there's not a huge amount to report really. This is essentially a light refresh, including a new USB-C charging port (as per EU mandates), a higher-resolution rear screen, and slightly better Bluetooth connectivity.

The 20MP sensor and other specifications such as the 49-point contrast detect AF system are the same as the previous model. Safe to say, if you already own a G90 there's not a lot here to tempt you to upgrade. But if you're looking for a small but very nice to handle mirrorless camera for the first, or perhaps, second time, it could be good option. It's also worth noting that this is the same sensor as found in the higher-end Lumix G9.

You can record 4K video at frame rates up to 30 frames per second. There's perhaps not a huge amount to draw in more advanced videographers here, but if you're mainly concerned with simple vlogging and creating clips to use for social media content, it's still a good option – especially if you don't have a huge budget.

As with other Lumix cameras, you can also take

At a glance

£699 body only
£799 with 12-60mm lens
£899 with 14-140mm lens

- 20.3MP Four Thirds sensor
- ISO 200-25,600 (standard)
- Up to 9fps continuous shooting
- 4K 30p video recording
- 3in, 1.84m-dot vari-angle touchscreen
- 2.36m-dot OLED EVF
- USB-C in-camera charging
- 4K Photo function

Focal points

The Lumix G97 maintains essentially the same design as its predecessor, the G90 from 2019

DSLR-style grip

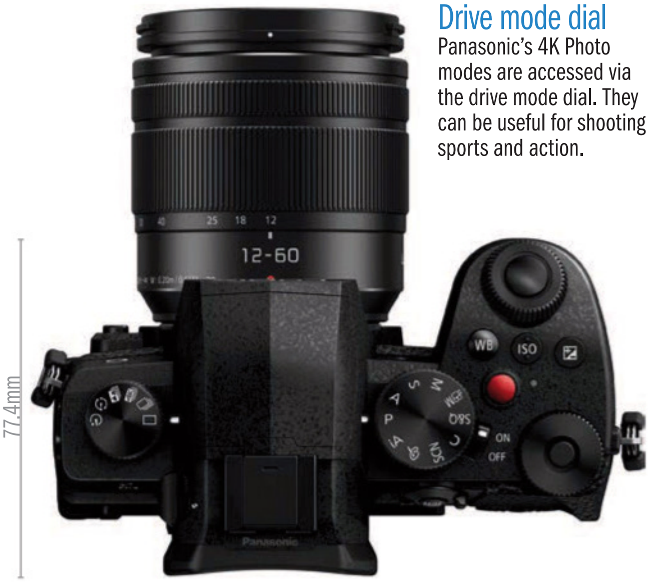
The chunky front and rear grips help the G97 to feel comfortable in the hand with a variety of different lenses attached.

Video record button

This large red video record button can hardly be missed – and perhaps emphasises that this is a camera designed for both stills and moving photography.

Drive mode dial

Panasonic's 4K Photo modes are accessed via the drive mode dial. They can be useful for shooting sports and action.



Single card slot

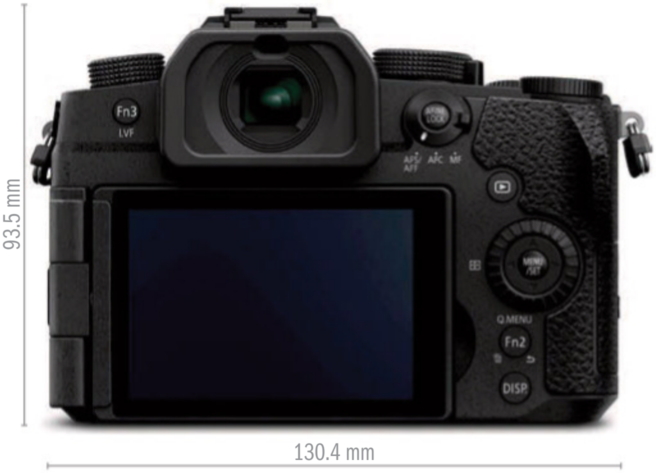
Files are recorded to a single SD card. I would prefer to see a double slot, especially for travel where backing up might be tricky. But a single slot is to be expected at the price point.

Articulating screen

The G97's screen can be set to practically any angle, including facing forwards for recording pieces to camera.

Customisable buttons

The level of customisable control on this camera is great. Several of the physical buttons, as well as virtual ones, can be assigned to a setting of your choice.



advantage of the firm's unique 4K Photo mode to extract stills from short video clips, which comes in handy when attempting to freeze the action of unpredictable subjects such as pets, wildlife or children. You will end up with 8MP JPEGs rather than raw files, but for many purposes, this should be fine.

Rounding out the specs sheet is a single SD card slot, which is compatible with the faster UHS-II cards. It would be nice to have a second slot for those who do like to switch between video and photo, or would appreciate a backup when travelling. But you'll have to pay rather more to get that on a G9 or G9II.

Build and handling

The G97 is identical in size and shape to the G90. What that means is you get a DSLR-style body, with the viewfinder in the middle of the top plate and a nice chunky handgrip.

There will be some who prefer the flatter, rangefinder style of mirrorless cameras, but there's something quite satisfying about the heft provided here. Not only that, but you've got a good array of buttons across the top plate and back to give you a good degree of quick and easy access to various settings.

On the top, for example, you can directly access white balance, ISO and exposure compensation. There are front and rear dials to control shutter speed and aperture (depending on the shooting mode you're in), while two larger dials can be used to control the shooting mode and the drive mode. A large red button gets you straight into video recording and is pretty impossible to miss.

Flipping to the back, most of the buttons are grouped on the right-hand side of the screen, making it easy to swiftly change settings with your thumb. You can rapidly move between different focusing modes, or bring up a quick menu to access a range of other regularly used settings.

Even more usefully, there are a lot of customisation options here, with several of the physical buttons having the ability to be set to control a huge variety of functions. There's also scope to set some of the onscreen virtual buttons in the manner of your choosing. Although this is aimed at a beginner or mid-range audience, having this level of control is great to have, and it really helps to make using the G97 a pleasure.

Plenty of detail is captured by the G97's sensor
Panasonic Lumix G97, Lumix G 30mm F2.8 Macro, 1/60sec at f/3.5, ISO 640

Viewfinder and screen

The viewfinder remains the same as that found in the G90. It's a 2.36m-dot device with an automatic sensor for switching on and off as you lift the camera to your eye. If you prefer, you can use a button to manually switch it on or off. This can be useful in certain scenarios, such as waist-level shooting, if you find something else is setting off the automatic sensor. By modern standards this is not a stand-out viewfinder, but it does the job perfectly well. On the whole it's bright and clear, and it's about what is to be expected from something of this price point.

Colours can be a little on the flat side compared with other brands
Panasonic Lumix G97, Olympus M.Zuiko 17mm F1.8, 1/60sec at f/5.6, ISO 640

One upgrade is to the screen, which at 1.8-million dots is an improvement over the 1.04m-dot screen on the G90. Honestly, though, I don't think you'll be blown away by the difference, even if you happen to put the two of them together side-by-side. That's not to say it's not a perfectly nice screen, but it's not a revolutionary upgrade.

The screen is fully articulated, meaning you can face it forwards to record pieces to camera, which is great news for vloggers. You can also position it for shooting at all sorts of awkward angles, which is equally good news for photographers.

It's touch-sensitive, too, including when you're using the viewfinder, so you can use your thumb to move the focus point around the frame. Sometimes my nose accidentally does this too, but you do get used to making sure your face is positioned in the correct way to avoid this. You can also turn off this feature in the menu if you find it's not quite working out for you as you'd like.

Autofocus

As the G97 uses the same contrast detection and depth-from-defocus autofocus system as its predecessor, there is little in the way of surprises here.

It does a competent job, locking onto a subject very quickly and easily in bright situations. Where light is lower, you might find the AF lamp is needed to get the best results for close-up subjects, but generally that's reasonably speedy, too. In darker conditions where the subject is too far away to be within reach of the AF lamp, you may find it's not the fastest of focusers, but unless you're very regularly shooting in dark conditions, I wouldn't imagine this to be a deal-breaker.

For moving subjects, tracking autofocus does a decent job of keeping up with fairly predictable subjects, making it a good option for those who like to photograph a wide variety of different genres, including sports and wildlife. You can also engage Face/Eye detection, which comes in useful for portraits and family photographs.

If you can't quite get the shot you need using the regular burst shooting option, switching to 4K Photo will give you 30 frames per second to choose from. If you're happy with using 8MP JPEGs, it's worth giving this a go.

Image quality

Again, with the same sensor and processor as the G90 (and the G9 too), it was clear what to expect from the G97.

Image quality is perfectly good, albeit of course no improvement from a camera that you could have bought six years ago. There are undoubtedly better models out there now, but, at under £700 for the body only, this still represents a good performance at this price point.

The smaller Four Thirds sensor (compared to APS-C or full-frame) generally means you'll get the best results in good light, as is the case here. That said, with a huge variety of different lenses available for the system, you can still get some very good results in low light, especially when pairing the G97 with large-aperture lenses to make the best of any available light.

There's plenty of detail to be seen, with a good degree of sharpness across the frame. Panasonic's Multi-Metering (all-purpose) does a good job to get exposures generally accurate and consistent, too.

Panasonic is not really known for its wonderful colour rendition. Here, the colours are accurate but a little on the dull side. That's not necessarily a criticism as it gives you plenty of scope to edit or add filters to suit your own personal preferences. But in some situations it can leave your images looking a little flat compared to some other brands (Canon, Fujifilm, and Olympus/OM System in particular).

Within the camera itself there's a range of different filters you can try out. Some are better than others, but it's worth giving them a go. Remember you can shoot in raw format to give you the option to go back to a 'clean' version of the image if the filter doesn't really do it for you at a later date.

I've been using the G97 with the Lumix G 12-60mm F3.5-5.6 lens, which can be bought with the camera as part of a kit package, as well as a range of other compatible Micro Four Thirds lenses. This kit lens is good to get you started with, giving a useful equivalent zoom of 24-120mm, which

You can get decent results in fairly low light, even considering the smaller sensor size. Panasonic Lumix G97, Lumix G Vario 12-60mm F3.5-5.6 at 12mm, 1/40sec at f/3.5, ISO 3200

is suitable for a wide variety of different subjects. It's not as sharp as more expensive lenses, and doesn't have a particularly wide aperture, but for the bundle price, that's to be expected. Being able to upgrade to a range of high-performing and reasonably priced lenses (comparable to their full-frame equivalents) is what keeps Micro Four Thirds very attractive, and should certainly be considered when entering into a system.

Data file

Sensor	20.3MP CMOS, 17.3 x 13.0mm
Output size	5184 x 3888
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	60-1/4000sec (mechanical) 1-1/16,000sec (electronic)
Sensitivity	ISO 200-25,600 standard, extendable to ISO 100
Exposure modes	PASM, Creative Video, S&Q, Custom, Scene Guide, Creative Control, Intelligent Auto
Metering	Multiple, centre-weighted, spot
Exposure comp	+5EV in 0.3EV steps
Continuous shooting	9fps (AFS/MF), 6fps (AFF/AFC), 30fps 8MP JPEG in 4K Photo
Screen	3in, 1.84m-dot touchscreen
AF points	49
Video	4K 30fps, Full HD 60fps
External mic	3.5mm stereo
Memory card	UHS-II SD
Power	BLC-12 Li-ion battery pack
Battery life	280 (LCD), 300 (EVF)
Dimensions	130.4x93.5x77.4mm
Weight	530g (with battery and SD card)

Value for money

At £700 body-only, this is a very well-priced camera for what you get. It produces lovely images, and is great to use – especially if you prefer that DSLR-style handling that it provides you with.

Some competition in this area includes the Olympus OM-D E-M10 Mark IV, which is also pretty old but also produces some great images (and is very pretty to look at). You can pick one of those up for around £650, but you'll lose the fully articulating screen, which perhaps makes it slightly less appealing for vloggers.

A more recent competitor is the Fujifilm X-M5, which has also been designed as a hybrid shooter. It's about £100 more than the G97, but again it looks prettier – if you like that kind of thing. You also get Fujifilm's superb Film Simulation styles, which have now even been given their very own dial on the body of the camera. But you do lose an inbuilt viewfinder, which personally rules it out of contention altogether for me (you may be less bothered).

If you're looking for an APS-C camera which is good at both stills and video, but with a viewfinder, then the Canon EOS R50 counts as a direct competitor for the G97, too. But there are relatively few compatible APS-C lenses for Canon's RF mount. Another option could be the Nikon Z50II, but it's significantly more expensive than the G97.

This is what makes the G97 a great overall compromise. While you do get a smaller sensor, the huge variety of small and affordable lenses makes it on the whole a more appealing option than those with larger sensors.

Although the Panasonic G97 has now replaced it, the older G90 is also worth considering on the second-hand market. Seeing as image quality and the body are more or less the same, if you can cope without a USB-C charging port and a higher-resolution screen, you can pick them up for less than £450 in 'like new' condition.

Verdict

Amateur Photographer Testbench Recommended ★★★★

THERE'S no denying that the Lumix G97 is not the most exciting new camera of 2025. It's not even the most exciting Micro Four Thirds camera so far; that's the OM System OM-3.

However, it's a dependable bit of kit that won't set you back a small fortune. And that's something to be celebrated. It's well-priced, great to use and produces good images, while being part of an extensive ecosystem – what more could you want?

For those who like to shoot both stills and video, it's a great all-rounder, while the relatively small and lightweight compatible lenses also make it ideal for travel.

Of course there are some drawbacks. If you like to shoot in low light very frequently, or you're someone who shoots a lot of very fast-moving action, it's unlikely to be the camera for you. But, if you mainly shoot in good light, like to cover a range of different subjects and want a good model to tick a lot of boxes, it's a great option.

For and against

+ Great price
+ Lovely handling
+ Articulating touchscreen
+ Good viewfinder
+ In-camera USB charging
+ Wide range of compatible lenses and accessories
– Very minor upgrade from G90
– Single memory card slot
– Less suitable for low light than cameras with larger sensors
– Not amazing for fast-moving action

FEATURES	8/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	8/10

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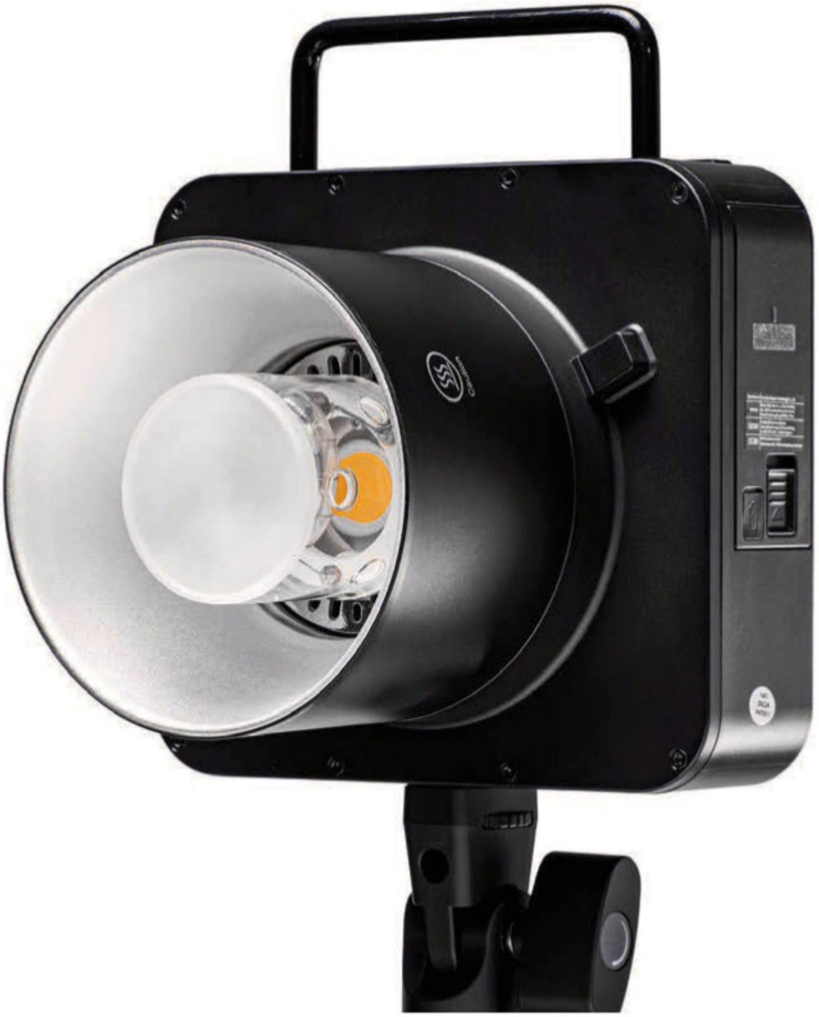


Multiple triggers

The flash can be triggered via the 2.4GHz QPro wireless system, by cable, manually or optically from another flash.

Multiple modes

Modes offered include single burst, multi-burst modes of up to 199 flashes per second, TTL, and high speed sync up to 1/8000sec.

Powerful battery

The battery makes the flash properly portable, and allows 400 full-power bursts per charge – and you won't need full power on most occasions.

Neewer Q4

A slot-in battery pack makes this powerful flash unit truly portable, says **Damien Demolder**, as he explores the fully featured, and unusually styled, Neewer Q4

At a glance

£390

£470 (with the QPro controller)

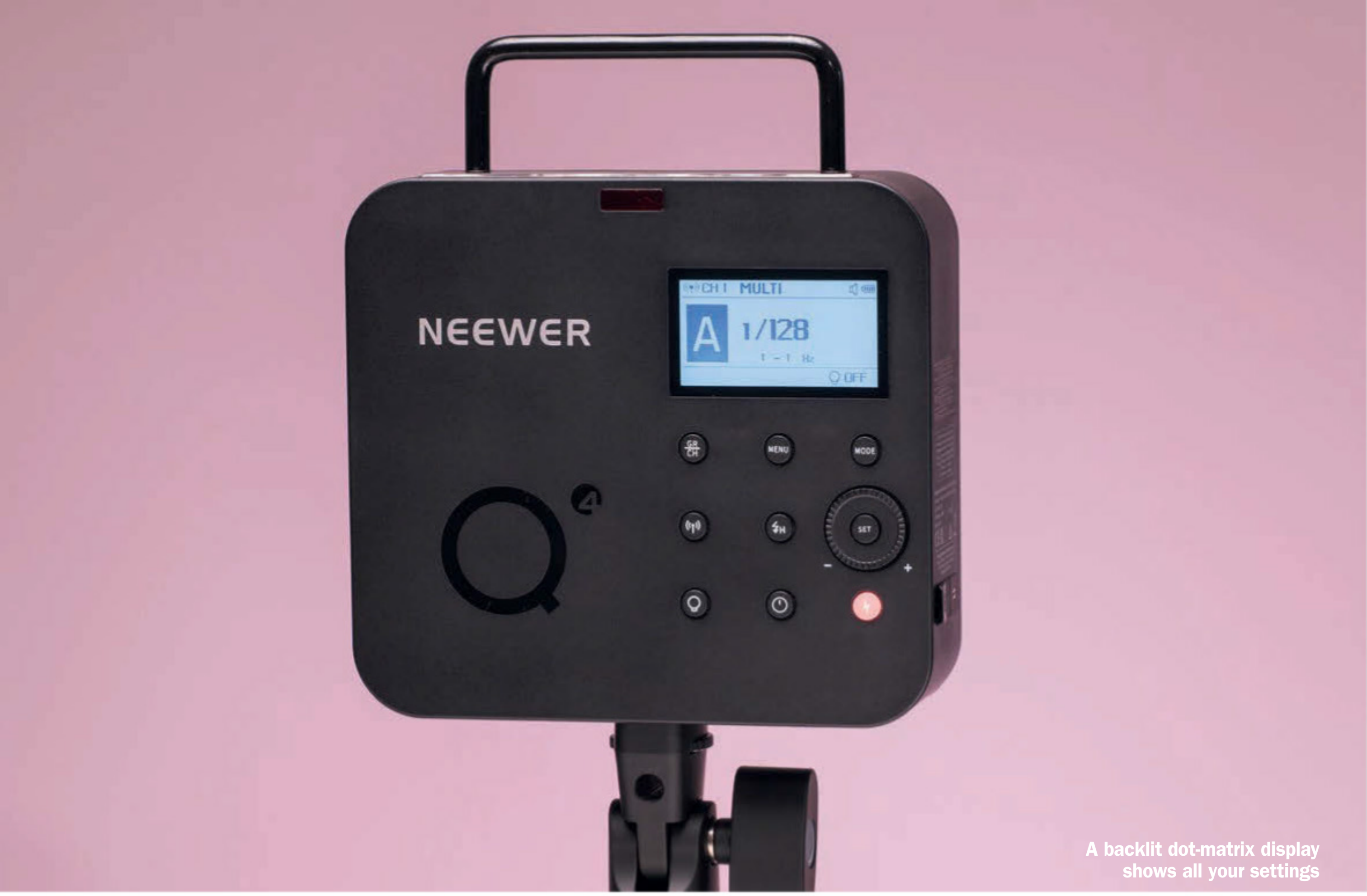
- Battery/mains powered flash
- 30W modelling bulb
- 72m @ ISO 100 Guide Number
- Bowens accessory mount
- Backlit rear display

It's been quite a while since I reviewed a new flash unit. I had thought that perhaps flashes had done all they needed to do and that there wasn't much new to invent that would make them any better than they had got. We stopped igniting flash powder in 1927 when General Electric invented the electronic flash unit, and in the intervening 98 years units have become smaller, battery-operated, wirelessly controlled and a whole lot less likely to explode. Battery operation, for portability, and power are the things I value most in a flash unit, as well as the ability to attach modifiers so we can create the sense of studio environment even when using guns designed for the hotshoe. And a dozen hotshoe units have been keeping me very happy for everything from headshots to lighting up warehouses for some time.

This Neewer Q4 head caught my attention because it comes with a slot-in battery that has more than 10x the capacity of my regular hotshoe batteries, massive light output potential, and a native Bowens mount that needs no adapters to accept a huge array of modifiers. It also looks quite different from anything I've used before.

Features

The Neewer Q4 is a 400Ws flash unit that offers users a guide number of 72 at 1m and ISO 100 when the optional High Performance Reflector is fitted. In manual mode that output can be varied from full power to 1/256th power in 1/10th stop steps, and the head can be triggered via a 3.5mm jack sync cable, via a body-mounted button, or wirelessly via either the Neewer Q trigger system or the optical sensor that picks up other flashes. A 30W 5600K LED modelling light is mounted behind the flash tube so we can get an idea of what the effect of



A backlit dot-matrix display shows all your settings

the flash will be, and the flash tube (£116) itself can be changed by the user should it get damaged or come to the end of its life.

The unit can be powered by plugging it into the mains when you are indoors, or via its removable battery when you are a long way from the wall. Neewer claims the 28,000mAh battery delivers 400 full power flash bursts, though whether or not you are running the modelling lamp at the same time will have some impact on that figure. The battery can be charged while inside the compartment of the Q4 or separately, so spare batteries (£140) can be kept charged and ready for action.

Flash modes on offer include manual, Multi burst and TTL for those using the optional QPro controller for Canon, Nikon or Sony TTL systems. In Multi mode we can trigger a burst of up to 100 flashes in sequence if we're happy to have them one second apart, or 40 flashes at a rate of 199 per second – and a series of options in between. We also have a high speed sync mode that Neewer says we can use with shutter speeds as short as 1/8000sec. This should be useful for working outdoors and in mixed lighting.

Included in the kit are the flash head, battery, and bracket for a light stand

For wireless operators, using the Neewer Q4 with the QPro transmitter gives us a choice of controlling five groups of heads from A to E, and we have 32 channels to work with. The working range is claimed to be 100m between flash head and transmitter, and we have 100 wireless IDs for the two to communicate securely.

The head is quite large, measuring 18.5x21.2x15.4cm, and it weighs a not-insubstantial 2.24kg, including the battery.

Handling

The Neewer Q4 is designed like the radio your father used to keep in the shed in the 1970s. But the advantage of this is that the rear panel has lots of space for the controls we'll need to make the head work. There's enough space for a decent-sized (2.75in) display panel that shows us our settings and allows us to navigate the menu system. It's a low-resolution Lego-style dot matrix display with the kind of lag that means figures blend into each other as you make adjustments, but it has a backlight for working in the dark and it certainly does the job well enough. Below the display we have a collection of nine buttons and a dial for accessing our modes, test-triggering the flash, switching it on, operating the modelling bulb and dialling in the power we want to output. The buttons are all marked so their use is obvious and five minutes with the head in your lap and a cup of tea by your side will be enough to discover all you need for day-to-day use without troubling the handbook.

The base of the head has a standard tripod thread, but the kit comes with a hinged bracket that screws into this, so we can attach the head to a lighting stand. The bracket is very nicely made, comes with anti-rotation pins that marry with a pair of holes on the base of the light,

CH 01
A M 1/64
B TTL 0.0
C TTL 0.0
D M 1/128
E M 1/128
Zm/CH
ALL
MOD
RST
MODE
MENU
UNLOCK

The wireless trigger is easy to use, with a large screen and plenty of buttons

and has a pass-through hole for the shaft of an umbrella. It's strong too, and feels very secure.

I wasn't sure about the top handle on the head at first, and worried that it makes the unit bigger than it needs to be. But by the end of the review I'd become rather thankful for it. Unsurprisingly it makes holding the flash a whole lot easier, so it's more comfortable to take out of the case and to mount onto, or dismount from, a light stand. It dramatically reduces the chances of accidents, but if you don't like it, then four screws are all that stand in the way of its removal.

Performance

This is a powerful beast, and it makes an impressive popping sound when fired at full power that alone fully justifies the price. The 72m guide number takes this head well out of the regular hotshoe/speedlite category and delivers enough light to overpower the sun even on a bright day. I found it pops with a consistent power too, and that any colour changes between full and low power setting aren't perceptible in regular situations. On full power the head charges itself very quickly, so the delay between shots needs only to be fractionally over one second when the battery is fully charged, and by the time we get to 1/8th power the head is ready to fire again as soon as you're ready to open the shutter. I found 1/8th power with the supplied soft reflector gave me f/5.6 7/10th from a distance of 2m, while full power gave me f/16 3/10th at ISO 100. A shiny silver dish with optimising facets pushes the full power reading to a brutal f/22.

A fan keeps things cool inside and helps to prevent over-heating in heavy sessions, and allows us to have the modelling light on inside small modifiers without it needing to take a break.

I found the wireless connection between the head and the QPro trigger to be secure and reliable, and that they work fine at normal close distances as well as when a very long way apart. I was also very glad to find an optical slave trigger built-in, so we don't have to rely entirely on the QPro wireless system. This allowed me to integrate the Q4 with my existing heads without the need of a QPro controller – though the QPro allows us to adjust output without having to physically go to the head.

The cover for the flash tube doubles as a kind of spill-kill dish and with its satin-silver finish produces a slightly softer light once the front cap is removed.

Optional extras

The QPro wireless trigger is an optional extra, but in practice you are going to need to buy one to control the Q4 head. They come in configurations for Canon, Nikon and Sony, but you can use the Canon and Nikon ones on any other camera so long as you don't need TTL shooting. I used the Nikon version on my Panasonic Lumix cameras with no problem at all – just in Manual flash mode. The controller is very good and very easy to use, with a big enough screen and enough buttons that changes can be made quickly and simply without us having to remember the combination of button presses some other controllers demand. It costs £75 and can be paired with optional QR receivers for secondary flashes that cost £46.99.

Not specific to this flash head, I got the Q4 with the Neewer NS65L lantern softbox which has been excellent. It assembles in about three seconds, comes with a skirt to direct light where you want it and puts out really beautiful, flattering illumination. It's very nicely made and is an extremely clever design.

Verdict

Amateur Photographer
Testbench
Recommended
★★★★½

THE NEEWER Q4 is one of those products I wasn't sure what I'd make of when it arrived. The shape is different from other flashes and it really wasn't clear why. In use though I've come to like it a great deal, and it unexpectedly found its way into my regular flash kit. It is big and it is heavy, but it is also very powerful and it has a battery that can run a whole shoot without the need for recharging. It's very easy to use, it has all the features you'd expect from a modern flash and it can work in optical mode with flash heads from the first days of General Electric's first electronic models. Actually, it will sync with magnesium ribbon too if you need it to.

I love that it has a good modelling light, that it's nice to handle, that the fittings that come with it are solid and that the QPro controller is reliable and simple to use. And, at £390 for the head and £470 for the kit with the QPro, it is remarkably well-priced for the power and functionality. If I wanted a spare battery and spare bulb, though, I'd probably just buy another Q4 unit, as the difference is only £130.

The Neewer Q4 is an excellent flash unit that will suit the advanced photographer as well as it will the flash beginner looking for growing room. It's solid, powerful, simple to use and great value for money.

For and against

- + Very powerful flash
- + High-capacity battery
- + Practical design
- + Extremely reasonable price
- − A little bit heavy perhaps
- − Rear screen could be improved

Amateur Photographer

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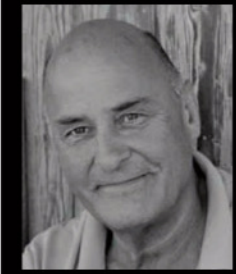


Charlie Waite

Landscape legend on how to master natural light and composition.

Josh Dury

UK's hottest young astro-photographer talks kit, technique and editing skills.

Damien Demolder

Ex AP-editor and street photography star hosts photo walks and more.

Andrew Fusek Peters

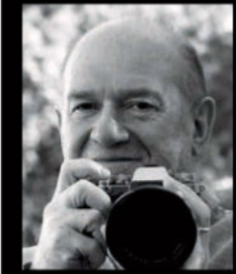
Top wildlife pro Andrew reveals how to get winning shots in your garden.

Emily Endean

New ideas for great seascape shots, including working in the water!

Jordan Banks

Expert insights from this travel ace, a regular in *National Geographic*.



Chris Coe

Travel Photographer of the Year organiser shares tips for winning.

Liam Man

How to use drones in landscape photography for amazing images.

Nick Turpin

Highly creative street photographer helps you get more creative results.

Peter Dench

Your chance to do a photo walk with this street/documentary photography legend.

Tesni Ward

Revealed: biggest mistakes in wildlife photography and how to avoid them.

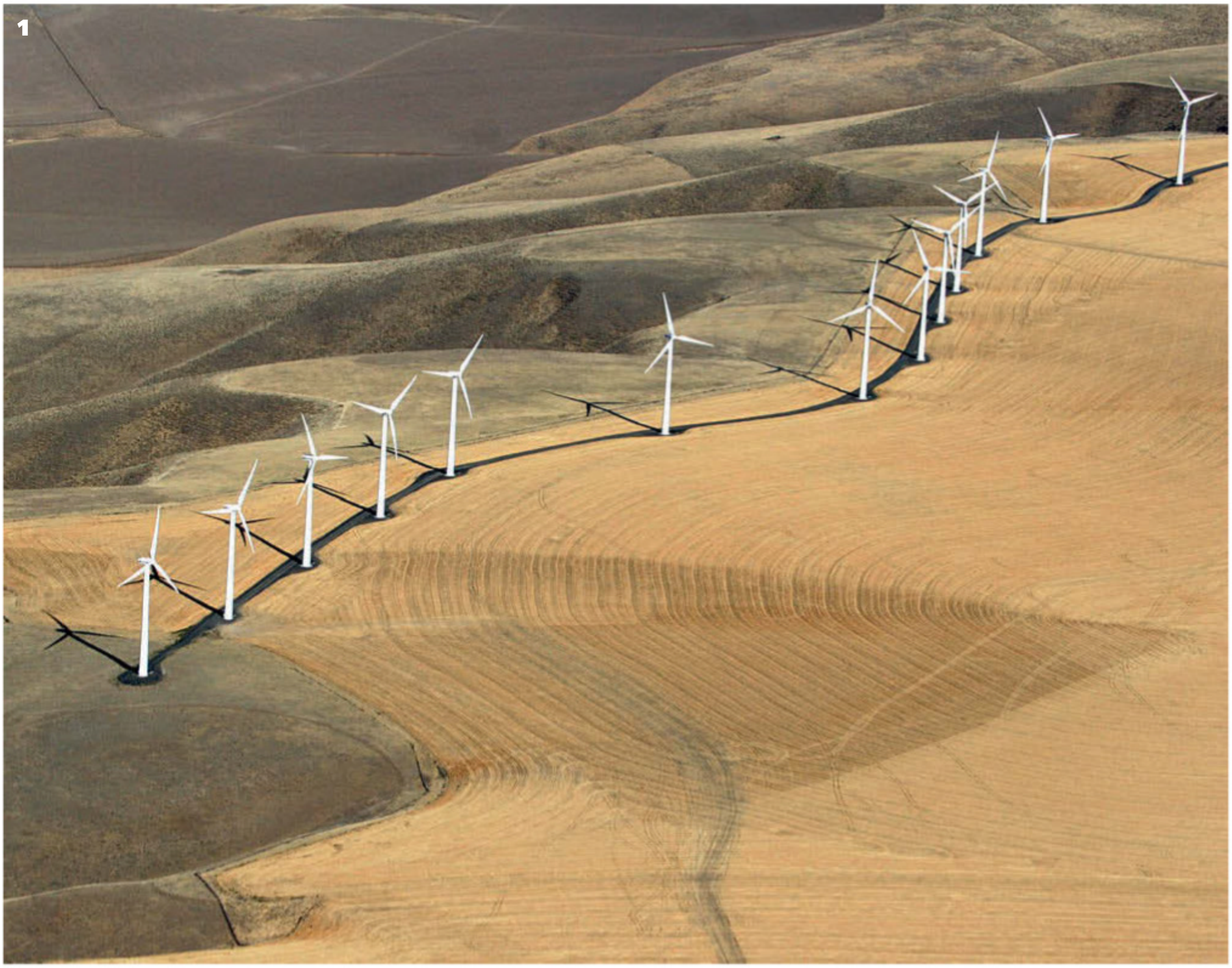
Tim Flach

World-famous master of animal portraiture educates and inspires you.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Alan Clements, Middlesbrough

About Alan

Alan is a retired professor of Computer Science. You can see more of his work at pbase.com/clements

How did you get into photography?

When graduating from university in 1971, I won a prize. I used it to buy a camera. Later, I started travelling round Europe during vacations and photographed people and places. My big step forward was moving to digital around 2000. Then I was freed from the tyranny of thinking about the cost every time I pressed the shutter.

What do you love about photography?

I love it because it's miles away from my previous life of teaching students. I was isolated from the world because my subject, computer design, is incomprehensible to most people. Now I can show my photographs to almost anyone and they can understand and enjoy my work.

Favourite subjects

Landscape, especially wilderness and deserts. I love the abstract patterns of nature. My other favourite subject is people at events. I photograph the Whitby Goth Weekend, the Venice Carnival, and the Leipzig Goth Festival every year. I used to photograph the New York Pride March and Coney Island Mermaid Parade every year (until Covid).

Wind Turbines in a typical North West USA Landscape

1 Once, you could hire a Piper Warrior for little more than the cost of a rental car. We always flew in the West (from the Mexican border to the emptiness of Montana) because conditions for flying were good.

Canon EOS 20D, 90mm, 1/2000sec at f/7.1, ISO 400

How and where do you find inspiration?

By opening my eyes. Taking photographs gives you a new view of the world. Before photography, images of the world fall on your retina and stay there. After photography, the image gets into your brain and you see things differently. You notice things that you once weren't conscious of; for example, the pattern of shadows made by fences. As well as new ways of looking, holidays are now almost exclusively determined by photography; for example, our late summer holiday was to Madrid and Toledo with their magnificent architectures.

Do you have any regrets?

Apart from discovering raw

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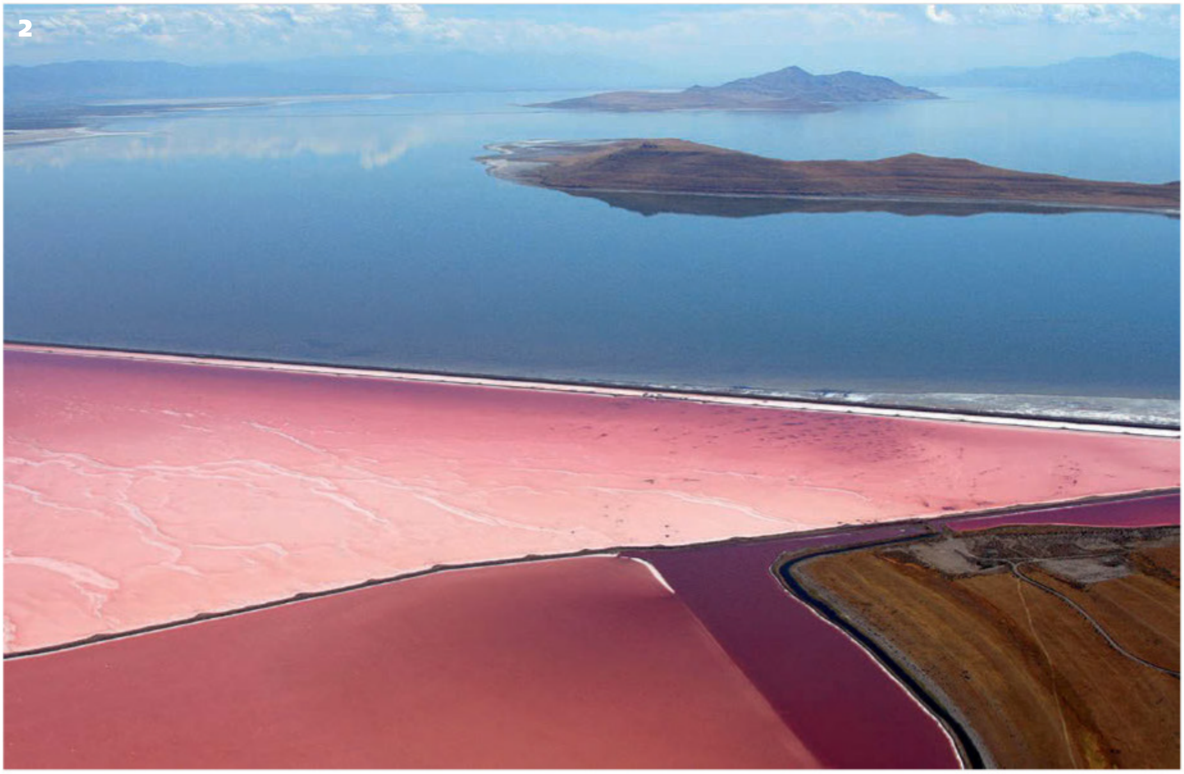
Submit your images

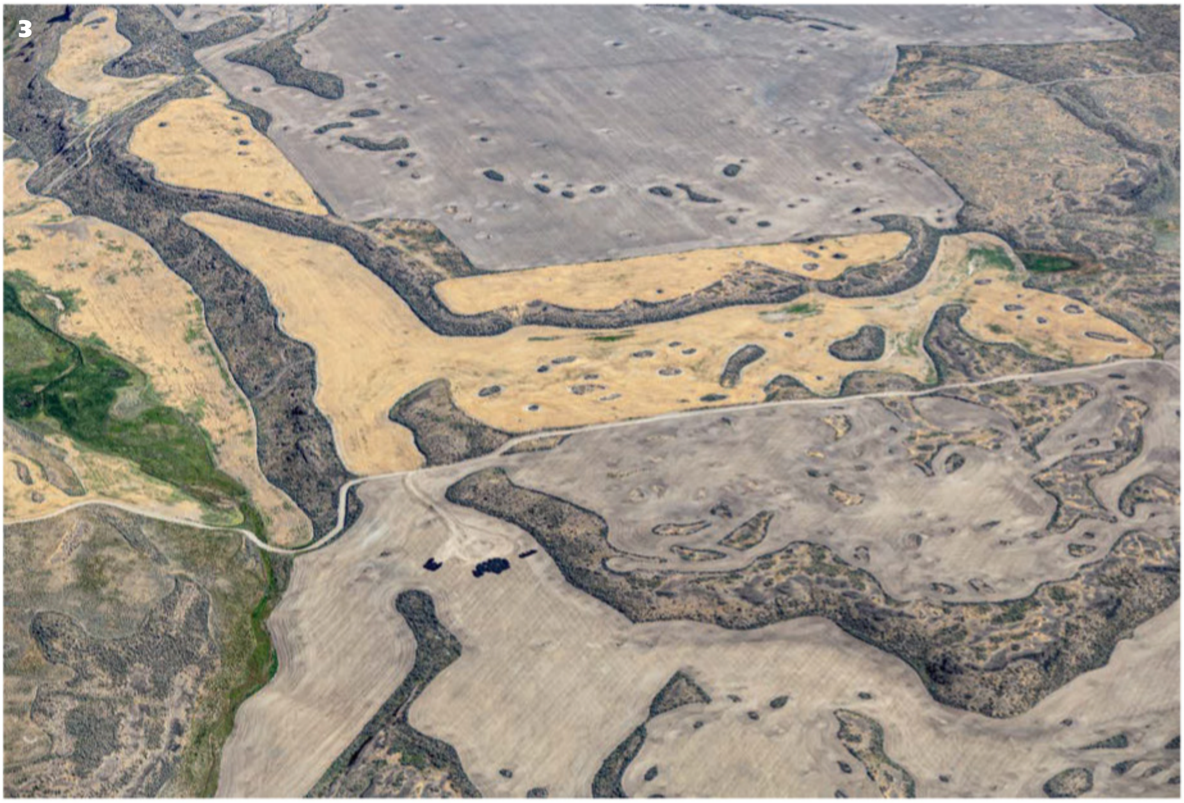
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



The Great Salt Lake in Utah

2 The Salt Lake is one of my favourite places for aerial photography. The colours are due to algae in the salt pans. The only processing I do is improving the contrast to reduce some of the haze.

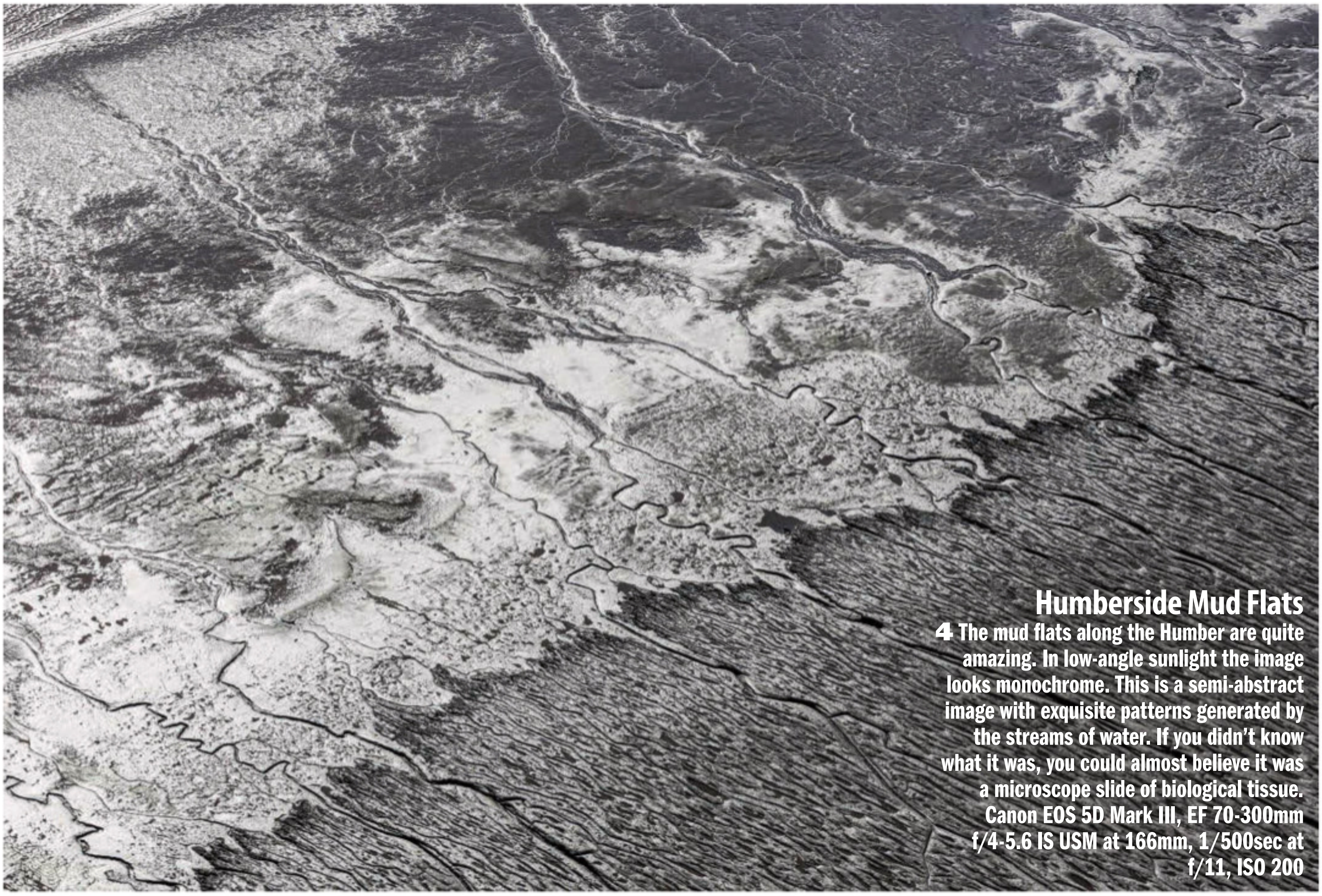
Canon EOS 20D, 28mm lens, 1/600sec at f/5.6, ISO 200



Patterns in the Ground

3 This was taken when flying from Yakima in Washington State and shows the amazing patterns of farming in a wilderness area where the fields are arranged to fit the contours.

Canon EOS R6 Mark II, Canon RF 24-240mm f/4-6.3 IS USM at 100mm, 1/320sec at f/6.3, ISO 320



Humberside Mud Flats

4 The mud flats along the Humber are quite amazing. In low-angle sunlight the image looks monochrome. This is a semi-abstract image with exquisite patterns generated by the streams of water. If you didn't know what it was, you could almost believe it was a microscope slide of biological tissue. Canon EOS 5D Mark III, EF 70-300mm f/4-5.6 IS USM at 166mm, 1/500sec at f/11, ISO 200

images far too late, I tend to be over-hasty. When taking these aerial images shown here, I didn't stop to look at the camera settings and ended up taking photos at, for example, inappropriately high ISOs. Perhaps the next generation of cameras will have AI that flashes up, 'Are you stupid, or what?' when I walk out of a church with the ISO set to 1600 and continue to take photos in bright sunlight.

What was your first camera?
An East German Praktica.

Current kit
Olympus OM System, and Canon EOS R6 Mark II and R5 Mark II.

Favourite lens
Canon RF 70-200mm F2.8.

Favourite accessory
I don't use accessories much, apart from a Godox flash.

Dream purchase
I'd like a camera with the Canon EOS R1's intelligence but with higher resolution. However, that would be pointless greed! More realistically, a 400mm f/2.8 telephoto lens.

What software do you use for editing?
I have Photoshop but I rarely use it to do more than process raw images and remove the occasional 'intrusion' in an image. I also use Portrait Pro with some of the images I take at events (but not excessively …. I don't change a person's features).

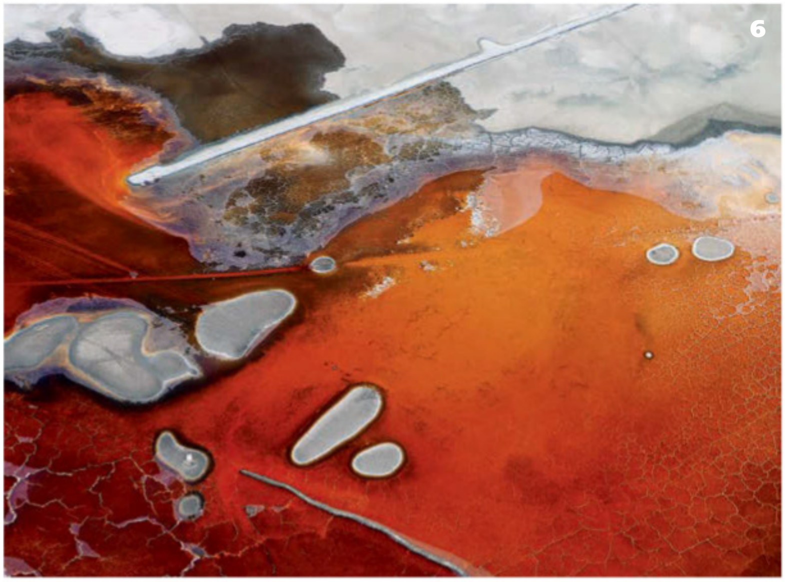
Favourite photographers
I don't follow any specific photographers. I get my inspiration either from my real-life events or other photographers on pbase.com (plus, of course, magazines).

Favourite photography books
I do have several collections of images that I've acquired over the years. However, I have a very poor visual memory so I tend not to be influenced by what I've seen. I would call myself an opportunistic photographer. I may be cursed by a poor memory but am happy that I can spot a potential image and capture it.

5

Favourite tips
Try not to scream when you show your photographs to someone and they say, 'Wow, you must have a good camera.' More seriously, don't make my mistake! My biggest regret is that I ignored the raw format because you had to mess around adjusting several parameters. When I did start using raw images, the difference was amazing.

About your pictures
I don't drive by choice because I am both impetuous and careless, and a second's lack of attention can be fatal. However, I learned to fly light aircraft which is 3D driving without traffic signs, one-way streets, other drivers, roundabouts, and traffic lights. For a decade or so, my wife and I had holidays on the West Coast of the USA and I managed to do some aerial photography of the desert regions of California, Utah, Arizona and Washington State. I was able to fly the plane while taking photographs through a small flap that you can open in the cockpit's window (a plane is more stable than a car and you can take your hands off the yoke while photographing).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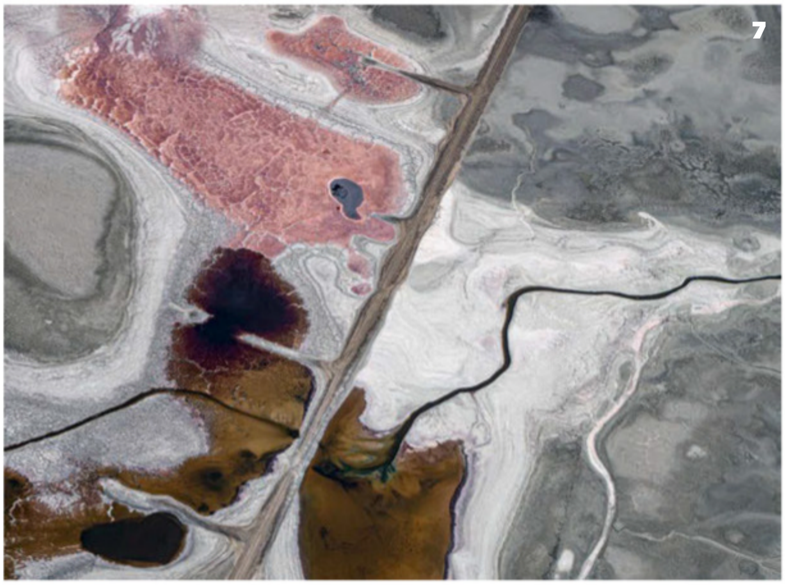
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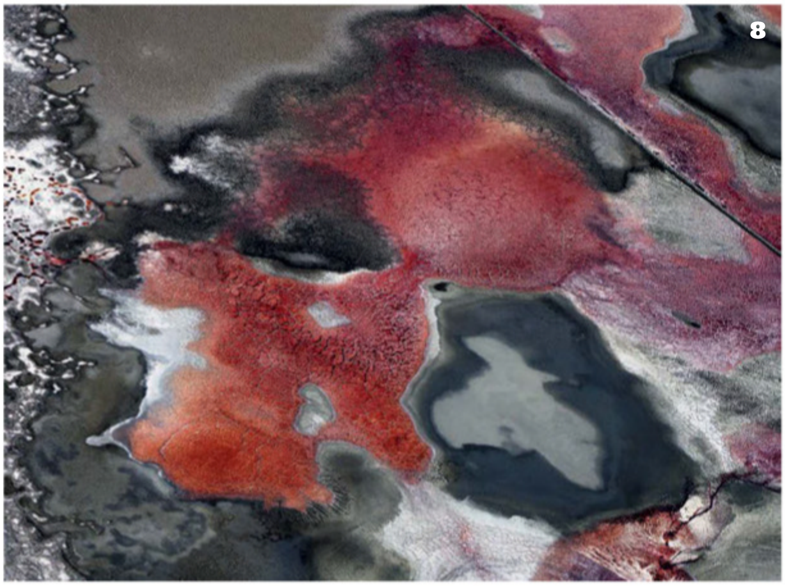
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Textures of Wilderness

5 This was taken on the return from Trona to Las Vegas. The world is an amazing array of bleached desert, flood paths created by desert storms and serrated mountains.
Olympus E-M1 Mark II, Olympus 12-100mm f/4.0 at 34mm, 1/1000sec at f/6.3, ISO 200

Trona I

6 This amazing place is a few miles to the west of Death Valley near to Trona. This is an arid area where minerals have accumulated and never been washed away. Flying was tricky because I had to fly the plane, take the photos, and avoid straying into restricted military airspace.
Olympus E-M1 Mark II, Olympus 12-100mm f/4.0, 1/100sec at f/6.3, ISO 250

Trona II

7 This is another image taken in the Trona area. Note the rough road crossing the wilderness.
Olympus E-M1 Mark II, Olympus 12-100mm f/4.0 at 61mm, 1/1000sec at f/9, ISO 250

Trona III

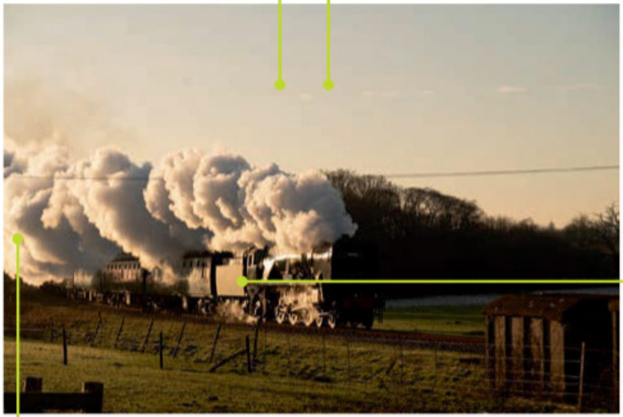
8 I took this because I love the cracked texture of the red chemical deposits.
Olympus E-M1 Mark II, Olympus 12-100mm f/4.0 at 66mm, 1/1000sec at f/9, ISO 250

Behind the print

Michael Topham enhances a spontaneous shot he captured late in the day using Adobe Lightroom Classic

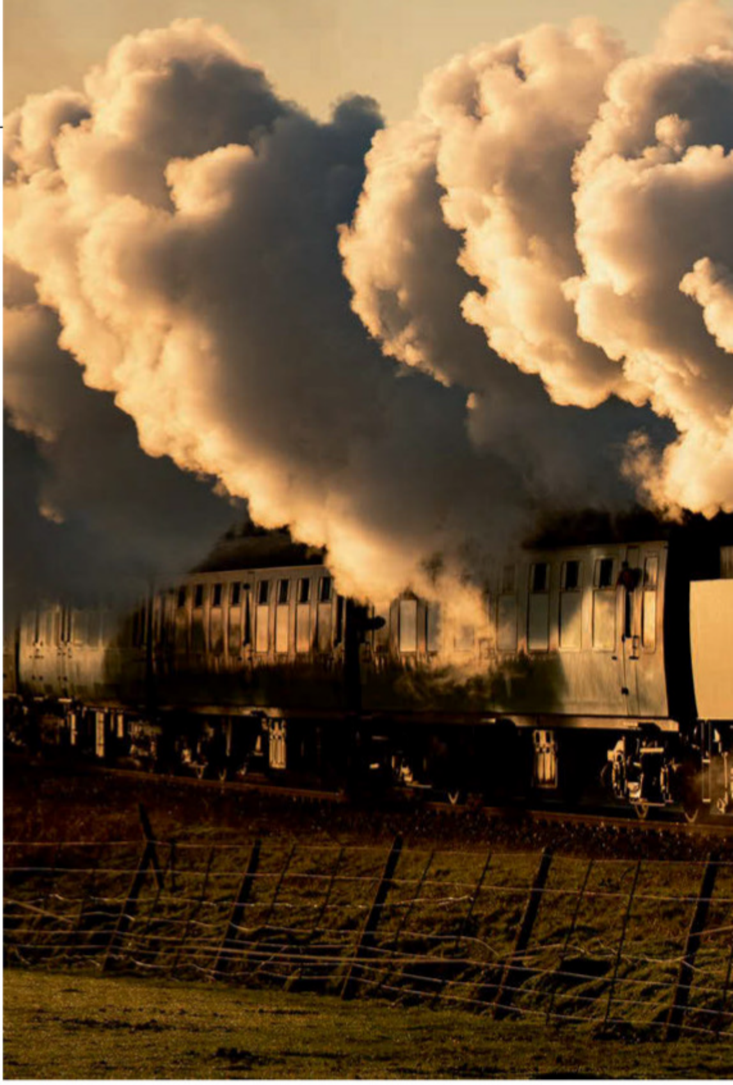
1 The image was shot in raw with settings of 1/2000sec at f/5, ISO 250

2 A much tighter crop helps remove foreground distractions and enhances the impact of the subject



3 Lightroom's fantastic remove tools can be put to good use to tidy up the image quickly and effectively

4 Tweaking the temperature slider adds warmth to the image and emphasises the gorgeous golden light



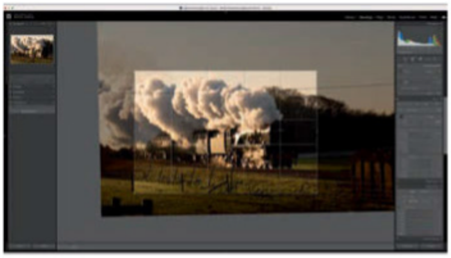
Michael Topham

AP's former Reviews Editor combines his love of cricket as a cricket groundsman at Tonbridge School in Kent with wedding photography and other editorial commissions. **michaeltopham.co.uk** or Instagram **@michaeltophamphotography**

One thing that we photographers all have in common is that we all strive for spectacular light.

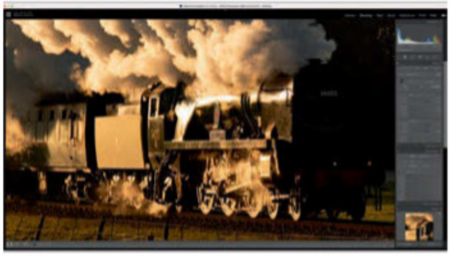
This can be in the form of natural or artificial light, however it's more often than not that the quality of the light is what really makes the difference between a quite

PREPARING FOR PRINTING



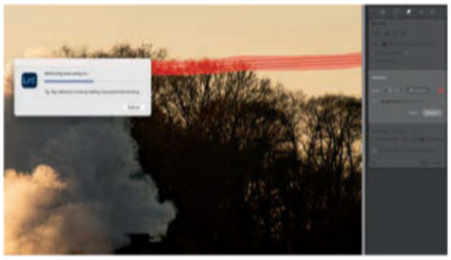
1 Crop for greater impact

Hitting the R key is the shortcut for selecting Crop Overlay. After creating a tighter crop with the locomotive positioned slightly off-centre towards the right, I used the straighten tool to adjust the angle to -1.10. Hit 'enter' to apply the crop when you're happy with it.



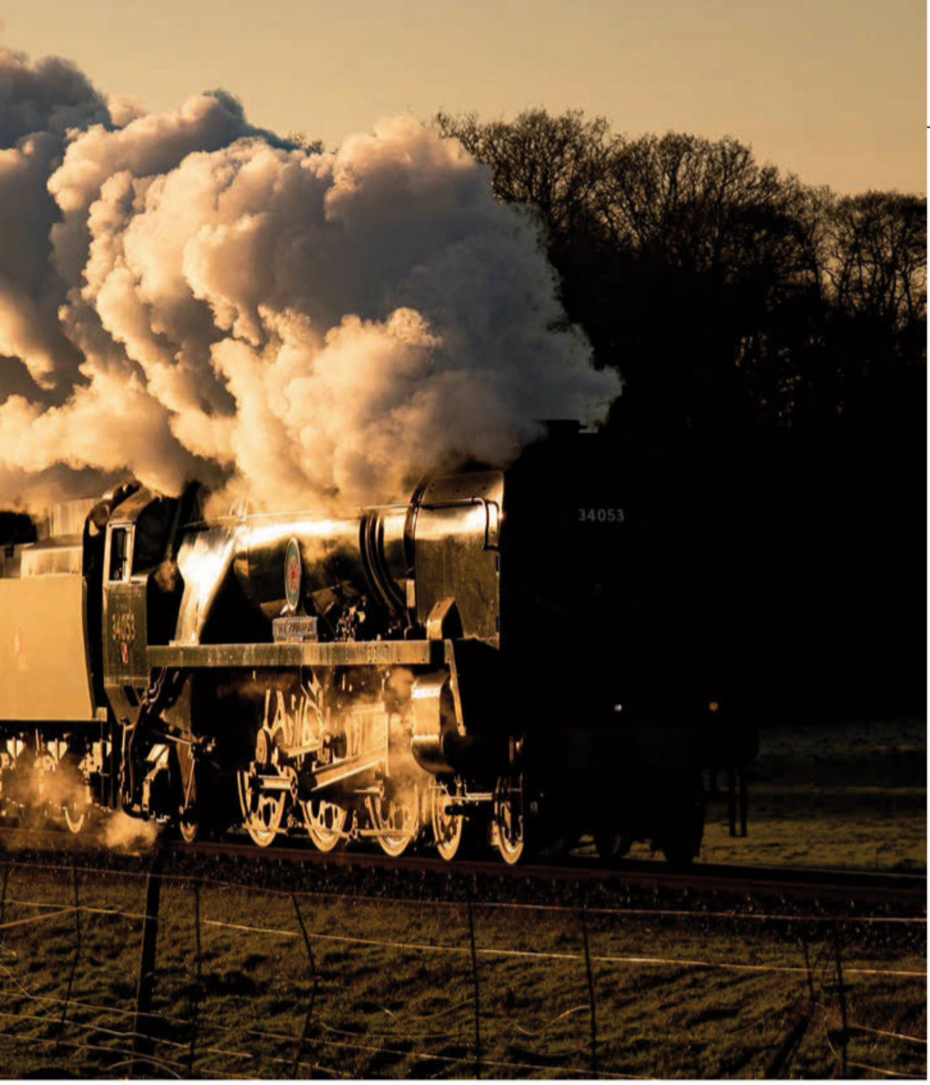
2 Enhance the warmth

The camera's auto white balance did a fairly good job; but the image is slightly cooler than I remember the scene. Increasing the Temperature slider to 8,823 helps emphasise the golden light. Contrast is increased to +30, Shadows to +15 and Dehaze to +25.



3 Removing distractions

From Lightroom's Remove tools I set Mode to Remove and tick 'Use generative AI'. With the size set to 5, I use the tool to draw over the telephone wires. Click Remove to start the process. Hit enter to remove the outline around the flawlessly removed distraction.



mundane photograph and an image that really sings. There have been many times when I've woken bleary-eyed at 4am and driven many miles to a location in the hope of photographing the perfect sunrise – but I find that it's usually later in the day during 'golden hour' or at sunset when I have far better success.

One example is when I dashed out late in the day to the nearby Spa Valley Railway, Tunbridge Wells, in the hope of capturing billowing backlit steam and the glint of the sun on the side of a pristine paintwork of the locomotive.

Delighted with the quality of the light and my results, I hastily returned home to apply a few tweaks to the image in Lightroom, ready for it to be printed and mounted before hanging it up proudly on the wall.

Michael's top tips

Five tips for a perfect print

1 Don't overdo it

When adjusting sliders in Lightroom, use them carefully to create an edited image that has impact but also appears realistic. It's easy to spot an overcooked image. It can make images look less visually appealing than an image with no editing at all.

2 Use presets

If you're pleased with the settings you've applied to an image and would like to apply them to similar shots, take advantage of presets. Note, you'll only want to create a preset of your basic adjustments, not all of them, or some adjustments could be repeated where you don't want them to be.

3 Proofing

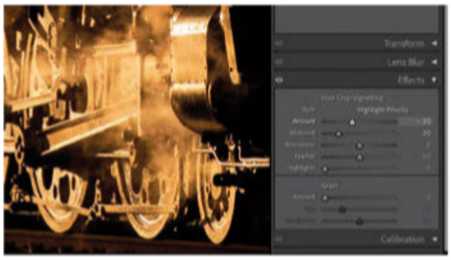
If you're going to be producing a large, expensive print for a client, run off a smaller print for them first (8x12in) to check they're happy.

4 Inspect closely

Before I export an image from Lightroom and get ready to send it to the lab for printing I zoom to 100% and scan the entire image meticulously for dust spots or sensor dirt. Well worth it if it saves you having to print twice.

5 Take breaks

Take regular screen breaks and get yourself a brew and a biscuit. You may return to your edited image and notice something you didn't spot first time around with your refreshed eyes.



4 Post-Crop Vignetting

By experimenting with the Post-Crop Vignetting option I found I could draw the viewer's eye more centrally whilst also darkening the foreground very slightly. I set the Amount to -20, Midpoint to 20 and Feather to 50. I kept the Roundness and Highlights sliders at zero.

WhiteWall recommends

'For this photograph of a historic steam locomotive, I recommend the Photo Print under Acrylic Glass in our Aluminium ArtBox in Black. A locomotive as majestic as this deserves to stand out, so I suggest a print size of at least 50x70cm.

'Our ArtBox frame, made of satin-finished aluminium, transforms this photo into a sculptural, gallery-worthy piece with a striking and timeless look. The 2mm glossy acrylic glass enhances the depth and vibrancy of the image, making the historic steam locomotive truly shine. The small gap between the picture and the frame creates a simple yet powerful effect, giving the impression that the image is floating.' **Jan-Ole Schmidt, Product Manager, WhiteWall.com**

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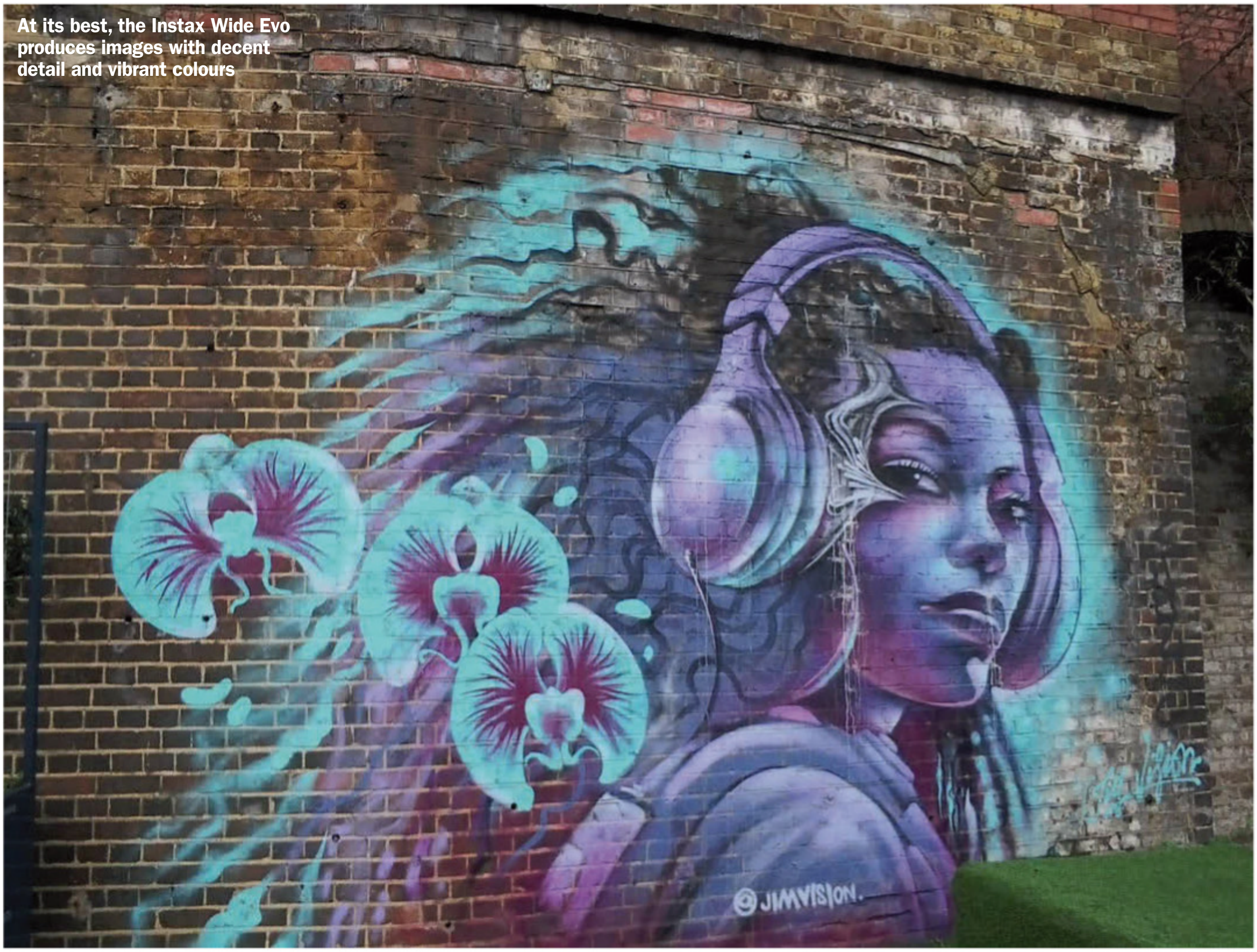
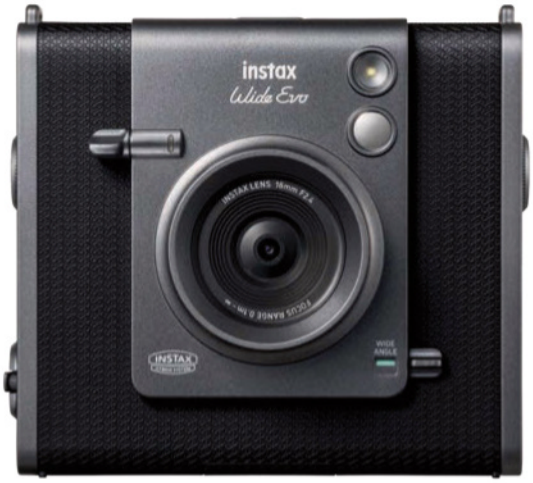


At its best, the Instax Wide Evo produces images with decent detail and vibrant colours

Fujifilm Instax Wide Evo



Isabella Ruffatti tests a hybrid instant camera which excitingly allows you to print your images on Instax Wide film. On paper, it dazzles, but should you buy it?

Five years after Fujifilm released the Instax Mini Evo, another Evo, a wider Evo, joins it.

As a hybrid instant camera, it essentially works much like the Mini version. In other words, it combines a basic digital camera with a printer for Instax film. The differences? A higher price tag, a bigger print size, and more control of the camera's settings.

Camera body and design

While it's got tons in common with the Instax Mini Evo, the main difference is who it's meant for. The Wide Evo, dubbed 'the photographer's camera' by Fujifilm, is designed to appeal to more serious photographers who have a certain amount of cash to spend. This is notably the most expensive instant camera being sold by Fujifilm, at £319.99. And it looks the part.

The Instax Wide Evo's look appears to take inspiration from the Instax SQ40 and Instax Mini 99. It comes in just one colour – grey with black accents. Just by looking at it, you might assume the Evo is less bulky than other Instax Wide cameras. And it is, but not significantly smaller than the Instax Wide 400,

The wideangle setting is useful for taking selfies

for example. As such, it's a better idea to wear it around your neck or on your shoulder than to try to stuff it inside a Uniqlo crossbody bag, like I did with the Mini Evo.

Its design is similarly elegant and retro, especially with its classic film-camera-inspired wind-on lever that when turned, begins to print out your images. A lot of the camera's physical dials and buttons are similar to those on the Mini Evo. This includes a set of controls for switching and combining its various creative lens and film effects.

There is a control dial on the lens, which you can twist to play around with selected effects. There's also a film-style button on top of the camera which gives acess to effects such as film strip, cinematic and date stamp.

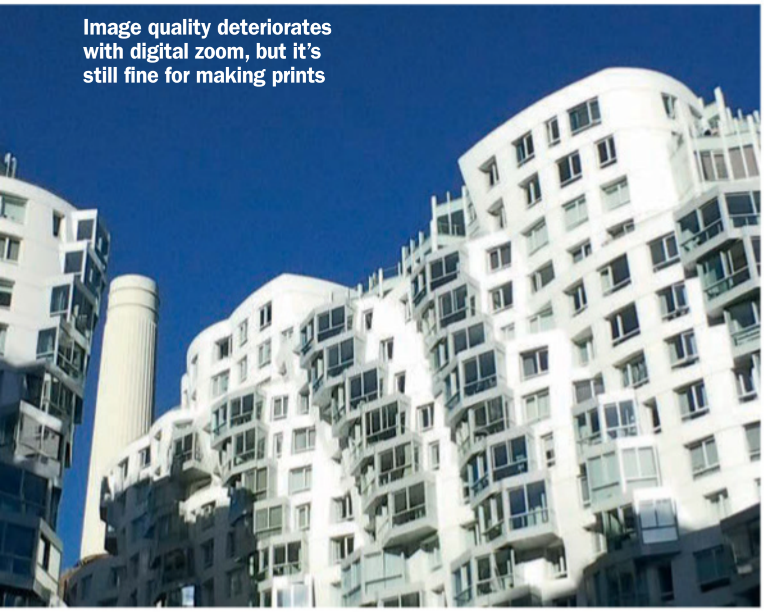


Image quality deteriorates with digital zoom, but it's still fine for making prints

At the front of the camera you'll find a switch for turning on the Wide angle mode (which switches over to a 16mm full-frame equivalent), as well as the shutter lever, in-built flash and a tiny selfie mirror.

Beside the On/Off switch on the side are the USB-C charging port and a microSD card slot for saving digital image files. A 3.5in LCD screen on the back has a 460k-dot resolution like the Mini Evo. Lastly, there's a threaded hole on the bottom for those looking to mount the camera on a tripod for landscape and portrait photography.

The shooting experience

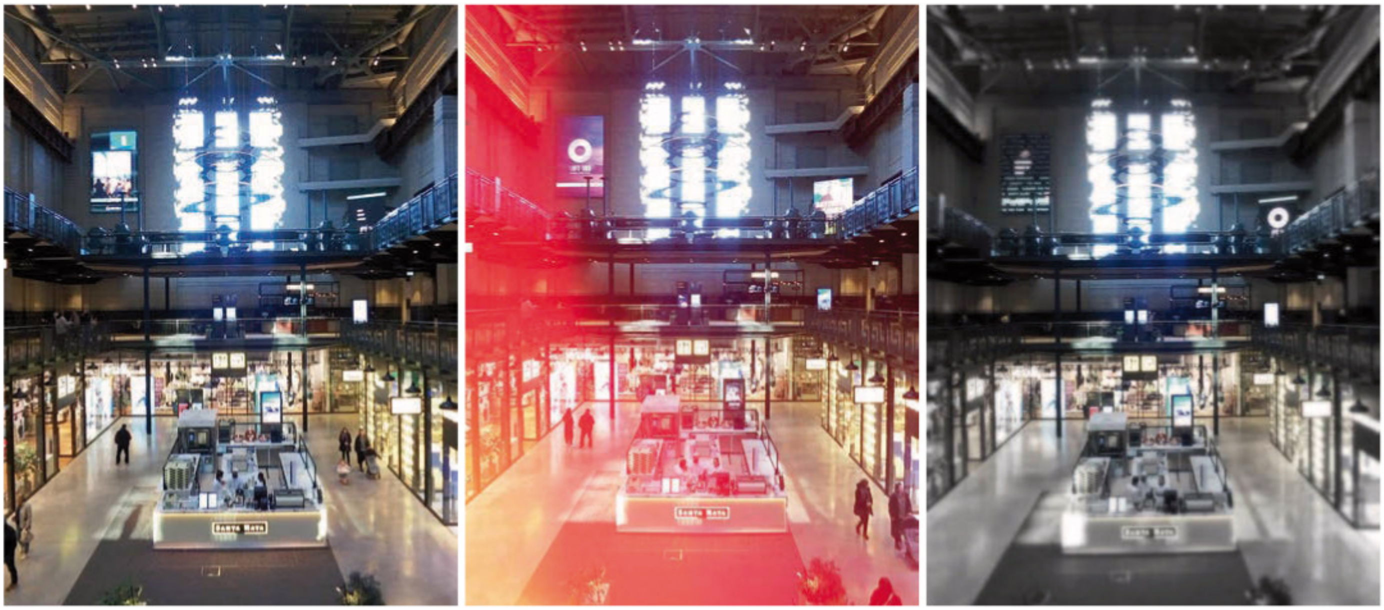
The Wide Evo doesn't just look like a premium instant camera, it feels like one too. It's got the capabilities to match – more so than the Instax Mini 12 and SQ40, for example, which feature simplified features and camera controls.

While it's a clear step-up from the Mini Evo, it's still fairly easy to use. The Mini Evo has a 28mm wideangle lens with a bright f/2.0 aperture. This is the widest angle lens on an Instax camera to date. This lens did reasonably well in most situations, giving nicely detailed images.

Using the '+' button under the screen at the back, you can zoom in and out when taking photos. It was surprisingly detailed, even when I pushed the zoom to the limit. In one photo, you can easily distinguish a faraway plane in the sky. The Wide Evo's Macro mode is truly excellent and I was very happy with my prints. It seems Fujifilm has finally got this right since the release of the Instax Mini 99.

In terms of image quality, it's not bad. However, it is worse than many newer budget smartphones, and as a photographer I don't find any use for the digital files because of this. The auto exposure is a little off at times. There is also some lens flare in backlit scenes and some overexposure in photos I took when the UK was, for a moment, graced with the presence of the sun.

The inbuilt LED flash works well in low light and indoors, though it's worth noting that it is most



Examples of images taken with the Instax Wide Evo's many effects: from left to right, no filter, Light Leak, and Monochrome Blur

effective at relatively short distances. The Wide Evo lets you set the flash to fire automatically or not.

Now, let's talk about the two-stage lever that functions as the camera's shutter in place of a button. How it works is you push the lever down a little to focus, and then push it down all the way to take a photo. But at times, it went off when I only meant to half-press it to focus. Other times, the shutter did not go off at all. Either way, it's very annoying. It's frustrating enough that the camera takes an age to turn on, and then the shutter doesn't go off! This makes street photography and photographing candid moments, well, extremely difficult.

The camera has a variety of filters, even more than the Mini Evo. But if I bought this camera, as a photographer, I probably wouldn't use many of the filters, which are still giving early Instagram filter energy. Some, like the double exposure and black & white filters, have grown on me the more I've used the Wide Evo. Others, like the light prism, monochrome blur, and magenta, have not. Still, it's something of a step up from the Mini Evo. Progress is progress.

It is disappointing, though, that the built-in memory, like the Mini Evo's, isn't more sizable. Especially considering that it's a digital camera and you'll likely be taking more than 50 photos.

Printing

The Wide Evo outputs images at 318dpi and my prints were, on the whole, very good. The colours were also vibrant, even when I hadn't selected the 'Vibrant' effect. I wasn't expecting this, as they did not look that great on screen.

The screen is big, but its resolution leaves a lot to be desired. At first, I was disappointed with many of my images, as they looked dismal on the rear display. This could be costly for users. If I wasn't using these photos for my review, I would have deleted them.

A real plus is that there is a new Instax Wide Evo App. This allows you to link the camera to your smartphone. You can then save your images on your phone, print photos from your camera roll, and do remote shooting.

Additionally, there's a Discover feed on the app. You can post your photos to Instagram using #instaxwideevo for your photo to show up on the feed, where you can also view other people's photos and the settings they've used. You can download these settings, then use them to take new photos on your camera. This reminds me of how film simulation recipes are used on Fujifilm's digital cameras.

Value for money

Much like with the Mini Evo, the ability to choose what to print is very much the headline feature here. While you may spend more on the camera itself, the idea is you spend less on film, while still being free to carry on taking pictures. That's likely to appeal to many looking to save on film.

Additionally, the batteries are built into the camera. So the only thing you really need to buy, other than film, is a memory card. But that is likely to be a one-off expense, and not even a particularly costly one.

Fujifilm's Instax printers, like the Mini Link, also have this advantage. But the Wide Evo is at least on equal footing here, given that it can be used as both a camera and printer.

For most photographers, though, I still think the Mini 99 is the better option. The Wide Evo is about £140 more expensive than the Mini 99 and Mini Evo. The Mini 99 also has manual exposure and flash control, plus red-eye reduction mode. What it does have in common with the Wide Evo is generally of better quality, for example, its excellent macro mode.

The digital photos you get from the Wide Evo do look a bit like the photos you'd get from a vintage digicam, which gives an unexpected but unique charm to the camera.

Verdict

Amateur Photographer Testbench Recommended ★★★★

I'D SAY the Wide Evo is the best of both worlds, but the Mini Evo didn't exactly set the bar very high. Sadly, we still have to wait for a true 'photographer's camera' from Fujifilm's Instax range. It's a step in the right direction, though, and I'm excited to see what comes next.

At a glance

£319.99

- Takes digital images, with the option to print them on Instax Wide film
- Built-in memory for 50 photos
- Micro-SD card slot
- Bluetooth smartphone connection
- Built-in rechargeable battery
- Instax.com

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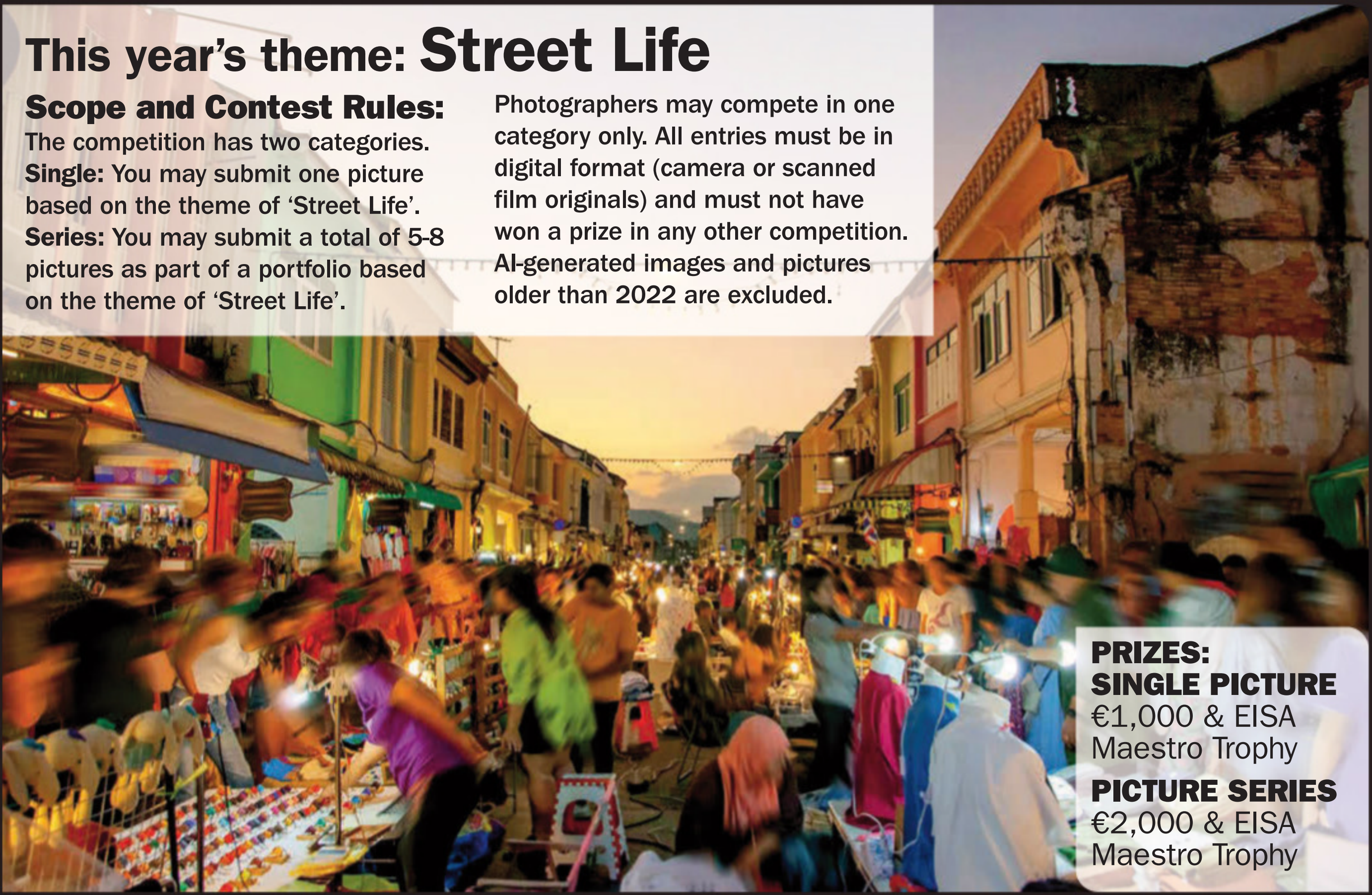
THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025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The competition has two categories. **Single:** You may submit one picture based on the theme of 'Street Life'. **Series:** You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

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SECOND-HAND CLASSIC

Canon EOS 7D Mark II

We revisit Canon's successor to the EOS 7D that was well suited to capturing high-speed action

Introduced into the EOS lineup more than a decade ago in 2014, the EOS 7D Mark II became Canon's high-speed 20.2MP APS-C DSLR that boasted 10fps continuous shooting, 65 AF points, twin memory card slots and Full HD 60p video recording. Bundling all this together into a durable, weather-sealed body made it very tempting for enthusiasts and semi-professional photographers wanting more from an APS-C DSLR, but for less than it would cost to make the jump to full-frame. The 1.6x crop factor was also sought-after by action and wildlife shooters wanting greater reach from their lenses to fill the frame with their subject – for example, a 400mm lens is equivalent to 640mm. Compared to its original price at launch (£1,599), it can now be found for just £355 in excellent condition, making it a fantastic second-hand buy.

What we said

- 'Where it truly excels is in its build, handling and autofocusing system'
- 'The sensor gives improved image quality compared to the EOS 7D, with better performance at high ISO'
- 'The autofocus locks on and tracks subjects very quickly, even in challenging conditions'
- 'In all, Canon has made a very capable action camera for the enthusiast'

What to pay

The EOS 7D Mark II cost £1,599 from new in 2014. To get one in good condition today with a shutter count of around 75,000 frames, expect to pay around £380. Shop around and you could find an even better deal. We found one in excellent condition for £354 that required a new battery. Also bear in mind the shutter lifespan is rated to 200,000 actuations.

How it fares today

It's now over a decade old, however the EOS 7D Mark II remains widely used for a range of subjects, notably action or sport where it continues to perform well when a 10fps burst is sufficient. The lack of built-in connectivity, in-camera battery charging, touchscreen, or articulating LCD are areas where newer mirrorless models have an advantage.

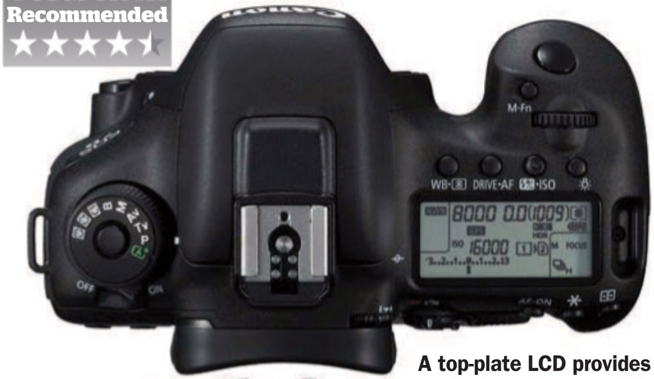
New alternatives

If you're looking to replace an EOS 7D Mark II, the 32.5MP EOS R7 (£1,349) is considered the direct successor, offering high-speed shooting at 15fps or 30fps with major improvements in autofocus and image quality, plus modern features like in-body image stabilisation (IBIS). You can continue to use your existing EF lenses via Canon's EF-EOS R adapter.

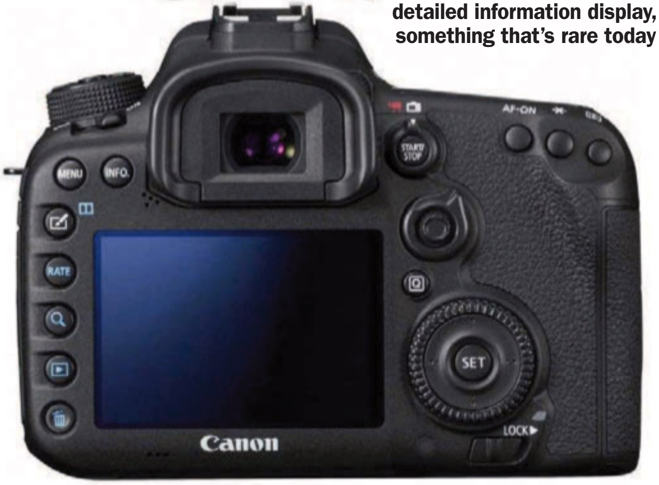
See over to find out what Canon EOS 7D Mark II owners have to say

Canon
EOS 7D
Mark II

Amateur Photographer Testbench Recommended ★★★★½



A top-plate LCD provides a detailed information display, something that's rare today



There's a comprehensive set of controls on the back, but unlike most new cameras, the 3in, 1.04m-dot LCD screen is fixed

At a glance

£350-£400 body only

- 20.2MP APS-C CMOS sensor
- ISO 100-51,200 (extended)
- Dual Pixel AF in live view and video
- 3in, 1.04-million-dot LCD screen
- 910g (with battery and card)

For and against

- + 10fps burst shooting with large buffer
- + Fast autofocusing system
- + Crop factor gives greater reach with telephoto lenses
- + Robust and solid build quality
- + Well supported by EF/EF-S lenses
- − No built-in Wi-Fi/Bluetooth connectivity
- − No touchscreen or tilting LCD
- − Heavier than newer mirrorless cameras

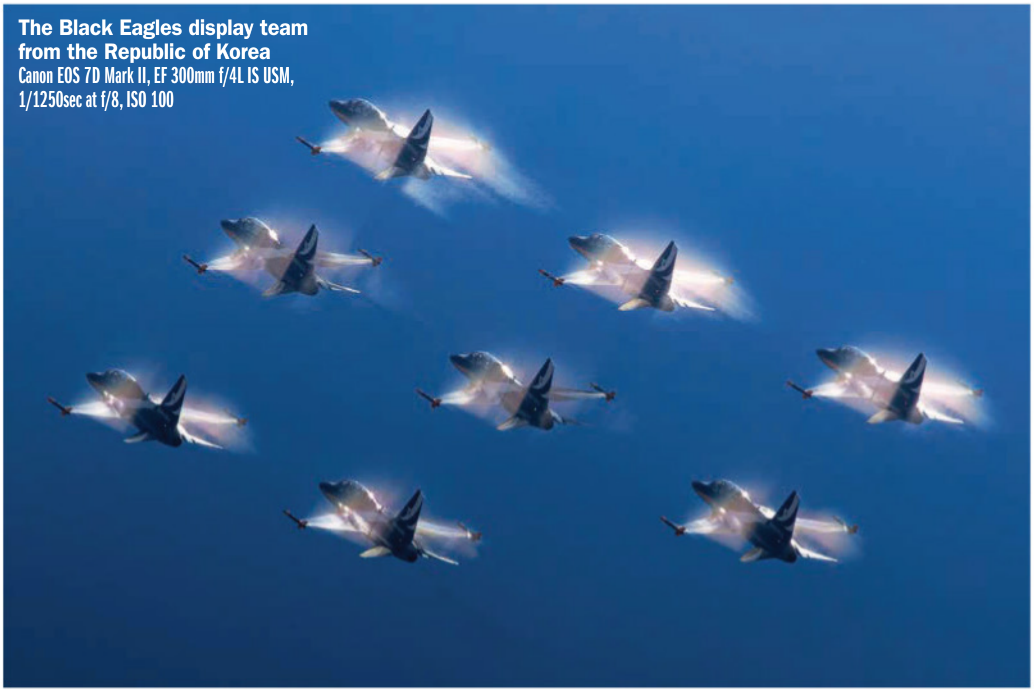
What the owners think

Three Canon EOS 7D Mark II users give their verdict

Oliver Curtis

I picked up my EOS 7D Mark II second-hand, four years after it had been announced. By this time, it had well established itself as the camera of choice among many aviation photographers. It boasts a rugged construction, impressive autofocus and a fast burst speed, which when coupled with the APS-C sensor was ideal for distant, fast-moving subjects.

One of the real strengths is the ergonomics. The magnesium alloy body feels robust and comfortable, in your hand. The autofocus controls are perfectly accessible when needing to suddenly change AF points or Area modes.


The Black Eagles display team from the Republic of Korea
Canon EOS 7D Mark II, EF 300mm f/4L IS USM, 1/1250sec at f/8, ISO 100

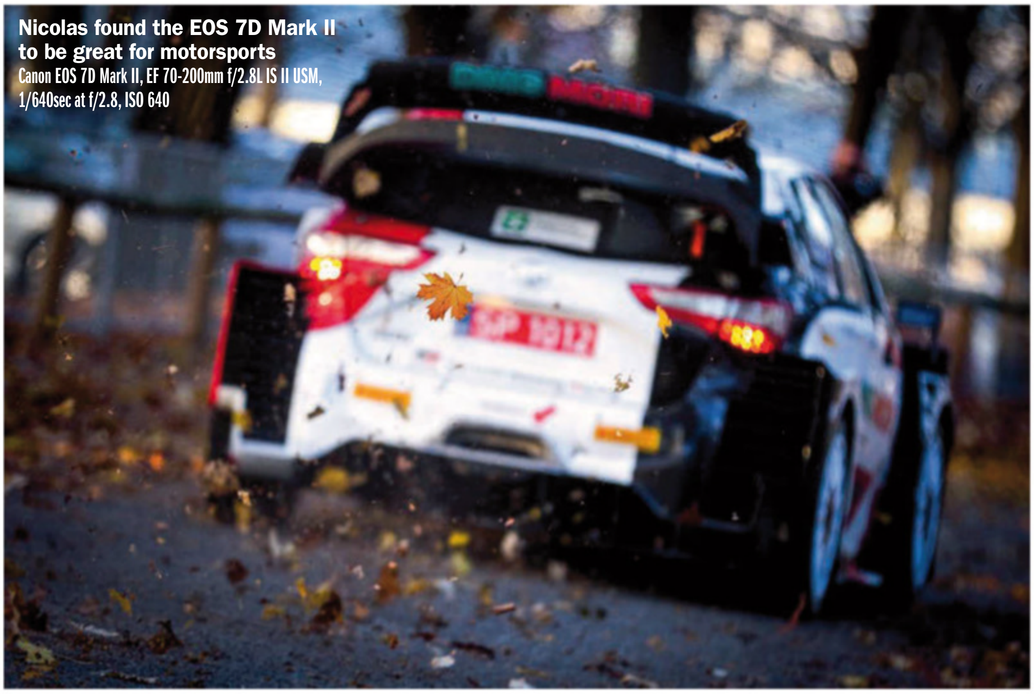
It does, however, suffer from relatively poor high-ISO performance, and I found the results disappointingly noisy at much above ISO 400. However, advancements in noise reduction may now mitigate this. When you use it, it feels like a purpose-built tool for outdoor action photography. Push it too far out of its comfort zone and you may be a little disappointed, but in its element, this camera can still produce remarkable results. **Oliver can be followed on Instagram @olicphoto**

For and against

✚ 1.6x crop factor
✚ Intuitive ergonomics
▬ Disappointing results above ISO 400
▬ Quite dated by today's standards

Nicolas Magoni

I remember the day I bought the EOS 7D Mark II very well. I'm a passionate motorsport photographer and back in 2017 you couldn't ask for anything better without spending a serious amount of money. For sure now, with the advent of mirrorless cameras, it can look a bit out of date, but just eight years ago having a camera capable of 10 frames per second was very special. Of course to photograph objects that move very quickly, a high burst speed is crucial.


Nicolas found the EOS 7D Mark II to be great for motorsports
Canon EOS 7D Mark II, EF 70-200mm f/2.8L IS II USM, 1/640sec at f/2.8, ISO 640

Naturally, you had to accept some compromises. The high ISO performance was certainly not the best, as was the dynamic range, in part due to its smaller APS-C sensor. Nevertheless, it was a very versatile and highly weather-resistant camera. I used it many times in downpours or at gravel races where after a few cars the cameras are totally covered in dust. It never gave me any problems. These days it's enjoying a well-deserved retirement in a drawer at home, but it is still perfectly functional. **Nicolas's images can be viewed on Instagram @nicolasmagoni**

For and against

✚ Highly versatile
✚ Superb weather-resistance

A Pilatus PC-21 of the Swiss Air Force at the Axalp airshow
Canon EOS 7D Mark II, EF 300mm f/4L IS USM, 1/160sec at f/7.1, ISO 100

Tony Carwithen

The thing I have always liked about Canon cameras is that whatever the upgrade, the general operation always remains basically the same (at least until mirrorless came along). So as a natural progression from my original EOS 350D, taking to the EOS 7D Mark II was an easy conversion. Although now superseded by more technically advanced equipment, it still has a place in my collection and comes out to play regularly. With the advantage of being able to use all my EF lenses, I still keep a look-out for any EF-S lenses that may pop up at reasonable prices.

As my main photography interests lie in motorsport and transport, it is ideally suited with more than enough capability to get some decent results. However, I still have to remember when using it some of the features I now take for granted in my newer cameras – for instance low-light performance. But is still a useful tool to keep as a backup to more modern equipment.

Tony still uses his EOS 7D Mark II regularly
Canon EOS 7D Mark II, EF 24-105mm f/4L IS USM at 24mm, 1/2000sec at f/4, ISO 100

For and against

- ✚ Good backup body
- ✚ Useful back-to-basics camera
- ✚ Lacks up-to-date technology
- ‒ Have to think more about operation of the camera

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Manfrotto Befree Advanced AS Twist Carbon Fibre Tripod

Jeremy Waller reviews a relatively affordable carbon-fibre tripod

● £249 ● manfrotto.com

The Manfrotto Befree Advanced AS Twist is a carbon-fibre tripod with a fairly affordable price. A fully Arca-Swiss compatible ball-head with a quick release plate is included.

This tripod comes with a good range of features, including a friction control knob on the head, which should help ensure the camera stays upright when you unlock the main knob. Manfrotto's Easy Link system allows additional accessories (such as a light, or extra hand) to be attached via a standard 3/8in thread.

The legs are quite stiff, but they can be adjusted with a special Allen key that comes with the tripod. They have three set angle positions that you can adjust by pressing a button on the side of each one. The head has a separate control for 360° panning, but no angle markings which you can often find on much cheaper models. The locking knobs are made of plastic, and not rubberised, which you can also find on much cheaper tripods.

If you are not careful when releasing the quick-release plate from the tripod, your camera could slide off because there is no additional safety pin to prevent this. Also, the tripod head has only one spirit level which means that if you are shooting vertical images or video, you cannot see whether it is aligned properly.

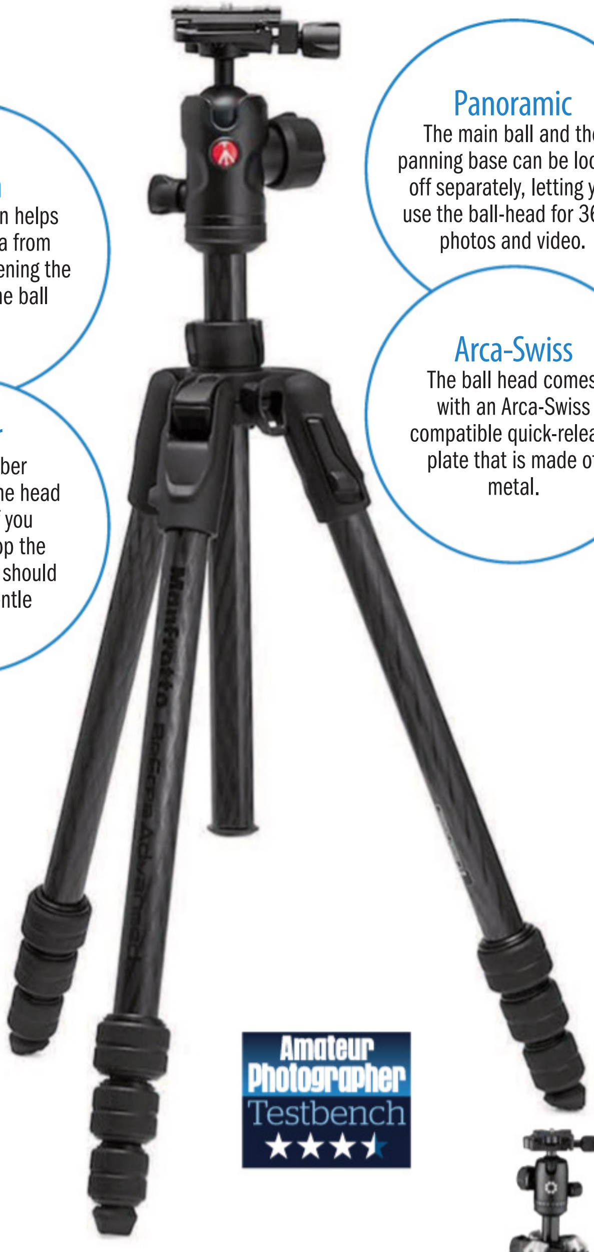
This tripod is easy to set up with its lockable legs that fold all the way round for storage. The legs are made up of four sections, and are very sturdy, with even the thinnest showing little sign of flexibility. There's no rubber grip on the legs, but as they are carbon fibre, they don't really need one.

At full height, it's just tall enough for easy eye-level use by someone 5ft 11in. But if you're taller, you might find that you need to bend down a little bit to shoot.

Verdict

The Manfrotto Befree Advanced AS Twist Carbon Fibre tripod is well built and comes with a nice carry-case. But it's a shame it doesn't include some of the features that come as standard on other tripods, such as a safety pin for the quick-release plate. I didn't find the additional friction control particularly useful, as it seemed overly complicated and fiddly to use. But if you're looking for a relatively affordable carbon-fibre tripod, this could be an option worth considering.

ALL PRICES ARE APPROXIMATE STREET PRICES



Friction
Adjustable friction helps keep the camera from moving when loosening the main knob on the ball head.

Panoramic
The main ball and the panning base can be locked off separately, letting you use the ball-head for 360° photos and video.

Stopper
There's a rubber surround below the head platform, so if you accidentally drop the centre column it should land with a gentle thud.

Arca-Swiss
The ball head comes with an Arca-Swiss compatible quick-release plate that is made of metal.

Amateur Photographer Testbench ★★★½

At a glance

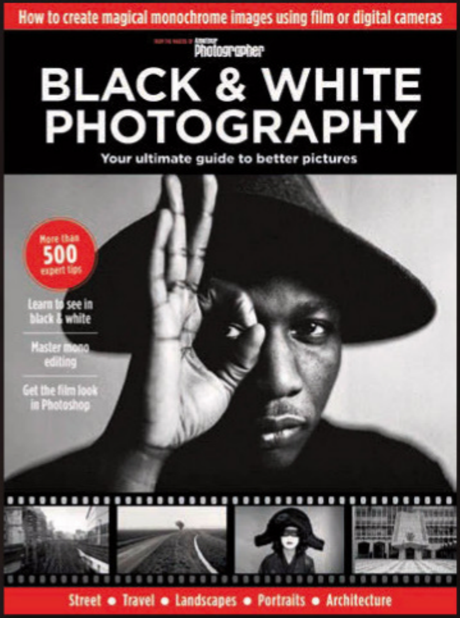
- Ball head included
- Carbon-fibre construction
- 4-section twist-lock legs
- Max height 150cm
- 41cm folded length
- 1.27kg weight
- Max 9kg load

BUDGET ALTERNATIVE

The somewhat similarly designed Joby RangePod Smart Tripod (also made by Manfrotto) has aluminium legs but a number of features that are missing from this model. These include a lock on the quick-release plate, markings on the ball head for rotation, and a phone holder. It costs around £133.

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography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Amateur Photographer

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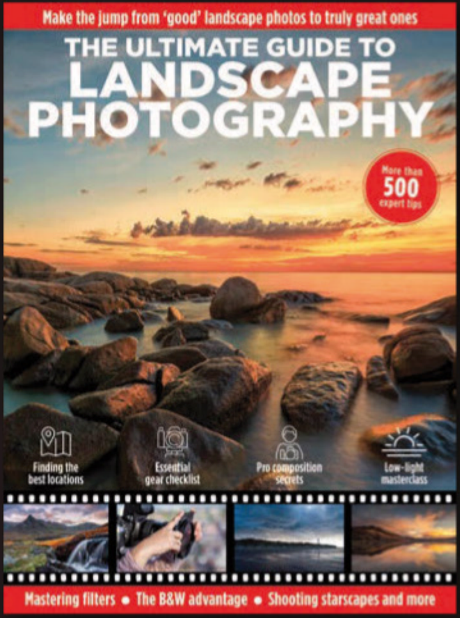
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SCAN ME

BLAST FROM THE PAST

KMZ Start

John Wade looks at a camera that was known as the Russian Exakta

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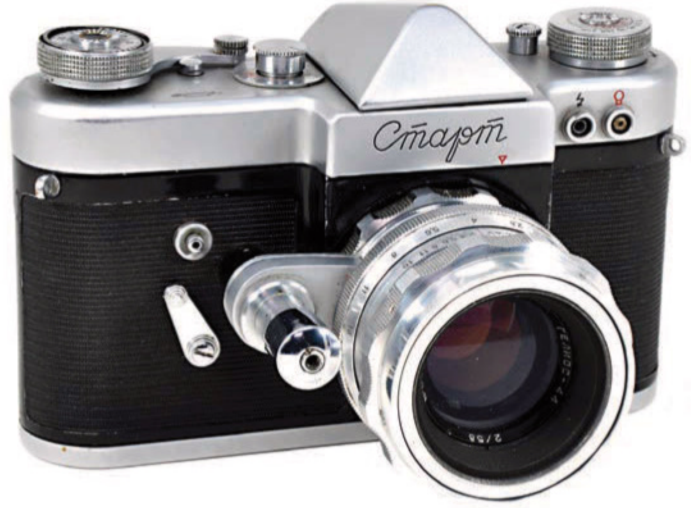


The Russian Start that was planned to revolutionise the professional photography world

The Start was built by Krasnogorskii Mekhanicheskii Zavod. Krasnogorsk, meaning red hill or pretty hill, is the name of the location in Moscow's western suburbs where the company was established in 1941. Mekhanicheskii Zavod means mechanical plant or factory.

By the end of the 1950s KMZ, as the manufacturer is more generally known, had established itself among keen amateur photographers as the maker of Zenit single lens reflexes (SLRs). The Start was designed to take the professional SLR world by storm. But the failure to produce an intended range of lenses and the frailty of the film advance on early models didn't endear the camera to its chosen market, even when a second model was introduced in 1961 with an improved mechanism.

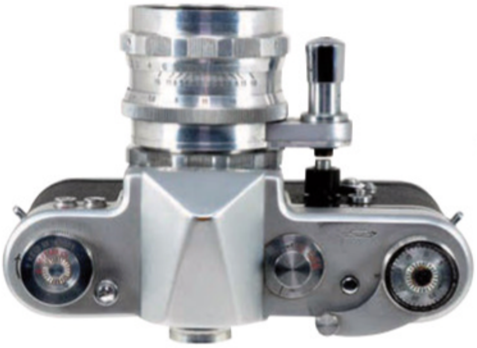
Like Exakta cameras, the Start's shutter release is on the front of the body beneath an arm incorporating a plunger that protrudes from the lens. Pushing this plunger back towards the body first stops the lens down to its pre-set aperture then goes on to press the shutter release. Exaktas place this mechanism on the left of the body, whereas the Start positions it, in a more logical position for right-handed photographers, on the right. A breach-lock fitting on the body is turned to release the lens.

The camera also shares with Exakta a film-slitting device using a knob on the top plate which unscrews and pulls out on a rod to slice through the film. A self-timer, the option of eye-level pentaprism or waist-level viewfinders, bulb and electronic flash sync, split-image rangefinder and shutter speeds of 1/2-1/1,000sec complete the spec.

In 1963 the Start II introduced an automatic diaphragm and metered prism viewfinder. It wasn't successful and KMZ returned its attentions to producing new and better Zenits.

What's good Built like a tank for users, peculiarities that appeal to collectors.

What's bad No automatic diaphragm, no instant return mirror, no extra lenses.



View from the top showing the camera's top-plate controls and the plunger that stops down the lens before releasing the shutter

The body with its Helios-44 58mm f/2 standard lens removed

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High five: the Fujifilm X-M5 in Barcelona

A hybrid camera aimed at content creators, the Fujifilm X-M5 takes both stills and video recording in its stride, as **Geoff Harris** discovers in Barcelona

Above: The Fujifilm X-M5 is a great camera for content creators on the go

Yes, it's a tough job, but somebody has to do it – heading off to the ever-photogenic city of Barcelona with the Fujifilm X-M5 camera and a selection of lenses. Space was limited in my bag, but the X-M5 proved an ideal travel companion.

The camera weighs only 355g and measures a mere 111 x 66 x 38mm, so it easily fits into a small cabin bag. The Fujifilm X-M5 is light on your wallet too, costing only £799, or £899 with the light and compact XC 15-45mm F3.5-F5.6 kit lens.

It had been a while since I had used a camera without a viewfinder, but I soon got used to taking still images with the 3in, fully articulated touchscreen.

Being able to twist the touchscreen around comes in very handy for capturing more interesting compositions and angles, while also helping you to stay discreet when enjoying street photography. It's very easy to set up the X-M5 for 'one-touch' focusing and image capture, which will be very familiar to smartphone users.

AF that delivers

On the subject of autofocus, the X-M5's face detection is so reliable, you can forget it is there – again, very handy for street photography or quick portraits. Continuous AF had no problem keeping up with these fast-moving flamenco dancers (right), for example. There are more subject detection AF features available for animals and birds, too. For content creators on the move, being able to rely on the AF to capture the subject is a big help, enabling you to focus on framing the shot and finding other interesting subjects to capture.

Left: The twistable tilt screen was great for capturing details on buildings in the Gothic Quarter, with minimal distortion

A small but intuitively placed joystick also makes it very easy to move AF points around, for when you want to focus directly on the eyes in a quick portrait shot, for instance.

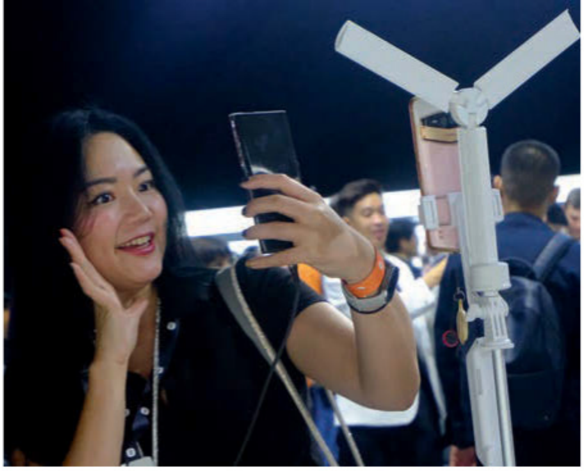
While the X-M5 is very easy to set up and use, there are lots of handy dials on the camera body for changing settings, so 'menu diving' is kept to the minimum. Another neat feature is the IQ button on the top, which enables you to move quickly between your favourite settings – another big time-saver.

Out of the camera, JPEG images are rich and detailed, while shooting raw enables you to really get the benefit of the X-M5's 26.1MP sensor and wide dynamic range.

Film star

Fujifilm's unrivalled range of film simulations are a big selling point of its X-series cameras, and these are also easily accessed via a dial on the X-M5. Not having to keep selecting the film simulation modes via a camera

Right: Fast and reliable continuous AF comes in very handy with unpredictable subjects



Left: It's a camera aimed at content creators, and the tiltable screen and eye detection makes it easy to photograph them too!

menu meant I felt more inclined to experiment with them while walking around Barcelona, yielding some pleasing and highly Instagrammable results.

I also really got into the Reala Ace film simulation for colour street shots: it has lower saturation than Velvia, but lots of character. Again, ideal for stand-out shots on social media.

If you want to tweak or customise the way a Film Simulation mode looks, this is very easy to do – and once you're happy with how it looks, you can save your edits as a custom preset. This effectively gives you a way to create your own Film Simulation recipes. Navigate to the 'IQ' menu, which is the first section that appears once you press 'Menu'. Here you have a suite of image quality options you can tweak to your liking.

While there is a good choice of film simulations available via the top dial, content creators can also tweak or customise them to create a custom preset. Simply navigate to the IQ menu again, and there is a range of image-quality options.

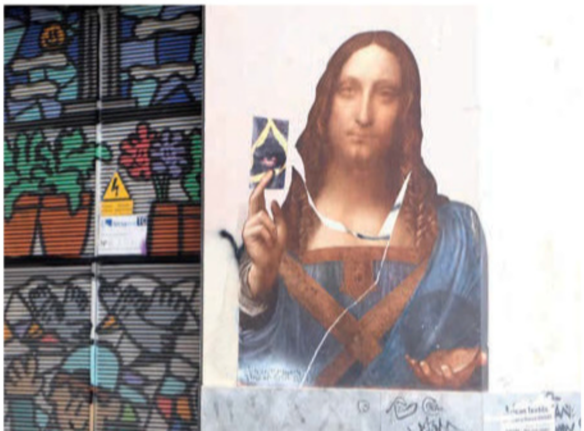
Keeping the noise down

While you associate Barcelona with sunny streets and beaches, there were plenty of times I had to use the X-M5 in low-light conditions and again, the excellent ISO performance meant that I didn't need to worry unduly about this.

Noise is well controlled at sensible levels and I was happy to shoot at ISO 8000 and higher if necessary. If you are mainly sharing your images on social media, noise at this level is hardly noticeable, so it's a very impressive performance.

This, combined with a wide choice of fast Fujifilm lenses, means the X-M5 is just as happy shooting in strong daylight or a darkened restaurant or museum.

Left: In a richly colourful city such as Barcelona, the Velvia/Vivid film simulation really makes colours sing



Below left: Reala Ace is another attractive colour film simulation, with lower colour saturation than Velvia

Right: Shot at ISO 8000 in a gloomy part of the Banksy museum. This is a relatively high ISO but noise is well controlled

Easy to use video, with high-end features

While I am a less-experienced video shooter, the X-M5 made it very easy to record quality footage. Choosing your preferred video format via the menu is straightforward, whether you want to record at 6.2K 30p, 4K at up to 60 frames per second, or Full HD up to 240 frames per second.

There is also the option to record vertical Full HD video while holding the camera horizontally. Again, face detection is very reliable when recording video and if you need to zoom in more, digital stabilisation takes the 15-45mm lens from an equivalent focal length of 23mm at the wideangle end to a handy 30mm.

There is a sensitive built-in microphone, which I found easy to adjust, along with a powerful wind filter and a new option for suppressing continuous background noise, such as traffic. See the sample video I recorded at bit.ly/apxm5video

Five alive

So whether you are more into stills, more into video, or like a mix of both, the X-M5 is a great choice for content creators of all levels. I really enjoyed using it in Barcelona and grew to love the tilting touchscreen, fast AF and attractive film simulation modes.

Right: The XC 15-45mm F3.5–F5.6 may be a 'kit' lens but it's sharp and light, with a great zoom range – ideal for shooting above the heads of tourists to capture interesting detail

The big freeze

Graeme Purdy braved harsh Arctic conditions to capture the raw beauty of the polar wilderness with a Fuji GX617 panoramic film camera, overcoming challenges as intense as the environment itself. **Jessica Miller** finds out more about his series, submitted for UK Film Photographer of the Year

Earlier in the year, we announced the winners of our UK Film Photographer of the Year competition, in association with Analogue Wonderland, Kodak and Ricoh Imaging. Despite missing out on the top three places, Graeme Purdy's set of pictures taken in Svalbard, Norway, really impressed us at AP.

Early years

Born and raised in Northern Ireland, and now Margate-based, Graeme started his photographic journey in a school darkroom and watching slideshows with his family; a whole world away from the wild places where much of his time is now spent. Growing up, his father and uncle encouraged Graeme's interest in photography, having always had a camera in their hands themselves. 'When I had the opportunity, I too wanted to learn. At school I would skip class to use the school darkroom. Photographic quality

The frozen archipelago of Svalbard had started to show itself once more as the ice allowed us access

might have been low, but enthusiasm was certainly stimulated,' Graeme tells me.

He started out using film and his early work included sports and travel, but as he matured as a photographer, the focus went on nature, wildlife and landscapes. Being in nature has always been important for Graeme and wildlife has become a keen subject, thanks to its similarity in pace to sports photography and the thrill of the decision-making challenge.

The high Arctic

For his Arctic series, Graeme travelled to Svalbard, Norway, with Natural World Safaris under their J2NE (Journey to Nature's Edge) initiative, designed to reconnect photographers with nature while promoting conservation through ethical tourism. The expedition brought together a select group of photographers eager to document the Arctic's

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Graeme in Svalbard. 'The expedition ethos allowed me to fully embrace my analogue photography'

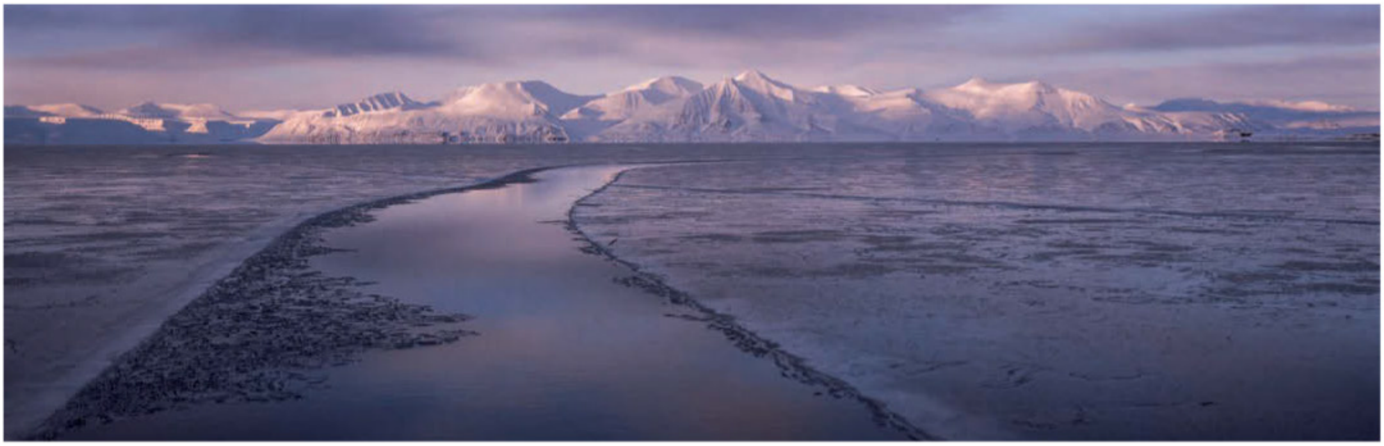

Image taken in Svalbard during an Arctic expedition. Using my Fujifilm GX617, this image was taken from the rear of our vessel as we slowly move through the sea ice

The Team. Image taken from the top of a glacier. Enjoying a sunny day in -20°C we take in the Arctic landscape

Above: A surreal landscape appears out of the low-lying cloud. Taken in Svalbard

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unfiltered reality.

Of his experience, Graeme says, 'I wanted to capture the raw beauty and urgent message of change in our fragile polar environment. So often, we move and travel at such pace that we take for granted our surroundings. The expedition ethos allowed me to fully embrace my analogue photography.'

Driven by wanting to go the extra mile to create great images and look for fresh perspectives, Graeme immersed himself in the landscape and the idea of true travel – slow, authentic and deeply connected – by specifically using analogue. Using his Fuji GX617 and a combination of Delta 400 and Portra 400 film stocks, shooting panoramic in Graeme's view was the best way to capture the vast frozen and mountainous vistas before him. He took 22 rolls of 120 film, which equated to only 88 shutter clicks or 4 shots per roll – as opposed to the thousands that could have been taken on digital.

Challenging times

For Graeme, the aim was to create images that came across as raw and visceral. Well, with both the photographer and camera being exposed to harsh, bitter elements and temperatures reaching -20°C, you don't get much more raw than that. A combination of snowmobiles and an expedition ship were used to travel around, and when on land an armed security team was needed due to the risk from polar bears.

In the extreme cold, the first photographic challenge Graeme was faced with was his electronic shutter failing instantly, so he had to use a shutter release for all the images shown here. From here, the process with his Fuji GX617 included: taking a light reading and choosing an exposure; setting the focal distance (as there is no way to see through the lens); placing a spirit level on the camera to check it was level; screwing in and pressing a shutter release; and after every four images... changing the film.

From getting numb fingers from touching anything metal on his gear, to ensuring the film did not become too brittle, this environment meant he had a host of problems to work through. But, with the constant wind, changing the film was the worst part for Graeme: 'I could only change camera film with my right gloves removed, this gave me a 45-second window before risk of frostbite; it became surprisingly exhilarating to successfully change film… I'm making it sound like it was torture, but on the contrary, I've rarely felt so present and engaged with each image. Being immersed in the Arctic landscape and the extreme conditions only contributed not hindered… I was never more connected to my subject.'

He believes that despite everything, these are the challenges that made the trip – and in turn made the photographs. 'In the stoic sense, I had to confront and embrace my surroundings rather than simply overpower it with technological prowess. Every new digital camera finds ways to make our photography easier – better autofocus, improved dynamic range and even larger memory cards to name just a few.'

As is true with all photography, great images are created by embracing the journey taken to get the result. Graeme's work here shares a true sense of connection to a harsh and unforgiving wilderness, with each frame capturing not only breathtaking beauty but also its inherent challenges and resilience. It just goes to show that even in extreme environments, creativity can still thrive.

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See more of Graeme's work on his website **purdy.photography** and Instagram: **@graemepurdy**

Left: Arctic mountains in Svalbard, Norway

Left below: The sea shows 'grease ice' floating on the Arctic ocean with Svalbard in the backdrop. A couple more cold days and this ice forms a pancake of sea ice that could trap a ship

Bottom left and bottom right: Taken in Svalbard during the Arctic expedition

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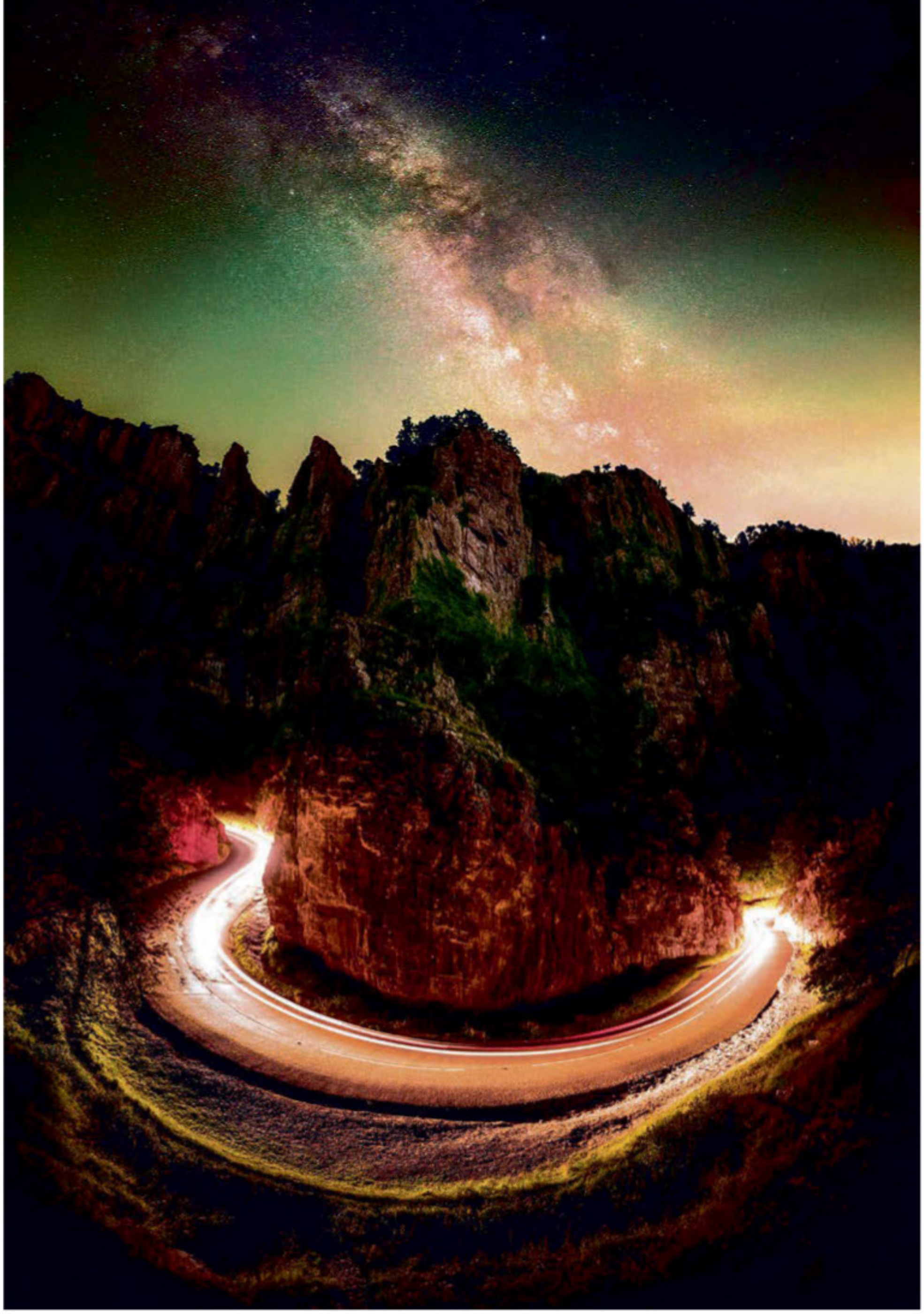
The Starman speaks

Whether you want to get into astro-landscape photography or are a seasoned shooter, Josh Dury's new book is invaluable, as **Geoff Harris** discovers



Above left: Full moon rising from Glastonbury Tor. Taken from three miles away, Josh captured a unique telephoto image

Above right: A 20-second exposure, this timed shot captures Cheddar Gorge and car headlights, also documenting the Milky Way overhead

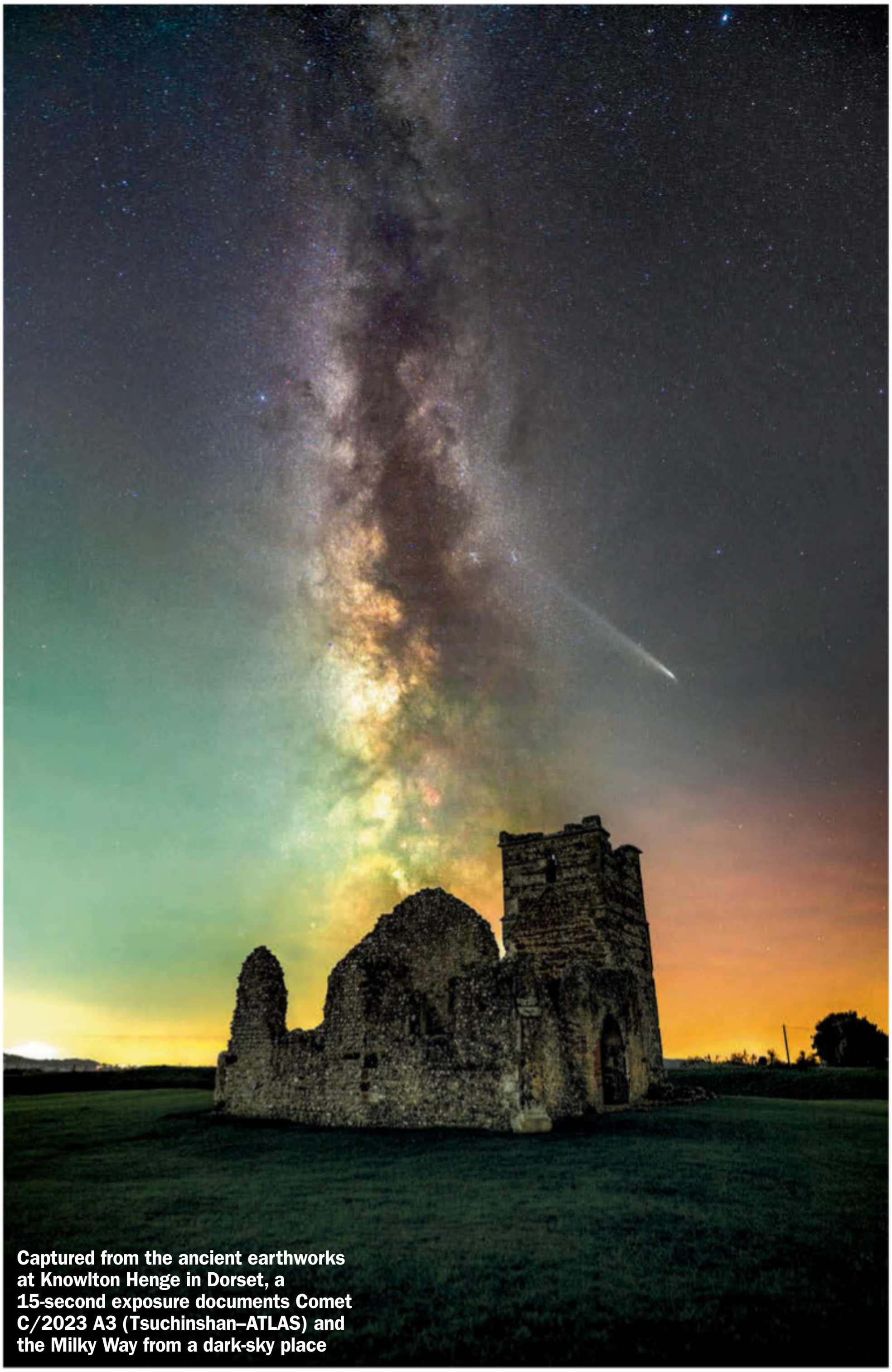
While it's always good to celebrate well-established photographers who've already made a big name for themselves, there is something particularly rewarding about recognising and helping disseminate the work of younger, up-and-coming creatives. Josh Dury, aka The Starman, is a fine example, as he is fast establishing himself as one of the UK's hottest young astrophotographers.

Not only has Josh recently been named a Sigma creator, he has won several awards, been endorsed by no less an organisation than NASA and is a regular fixture on regional TV news and in the press. Josh is also about to bring out a new book with Ammonite Press, *52 Assignments: Night Photography*. Not bad going for someone who's not yet30! In addition, Josh will be a star speaker (pardon the pun) at our forthcoming Festival of Outdoor Photography, helping people to get started with astrophotography and building on existing skills (book your tickets at bit.ly/fopdetails).

Reaching for the stars

A proud native of rural Somerset (and a near neighbour to me), Josh also has a deep love of the landscape and nature, and this really shines through in his work. It gives his 'astro-landscapes' more emotional impact than the more scientific captures of distant galaxies, which while impressive, can be harder for the viewer to engage and identify with. So, we were keen to catch up and find out more about Josh's already 'stellar' career and his new book, which expertly ties together astro and landscape photography.

'My interest began when I was seven, as I used to watch kids' TV programmes about Mars, which triggered my curiosity about life on other planets. I got a planetary camera, which is like a webcam, and I put it in my telescope. I'd take the images I took of planets etc into school, and that inspired me to



Captured from the ancient earthworks at Knowlton Henge in Dorset, a 15-second exposure documents Comet C/2023 A3 (Tsuchinshan–ATLAS) and the Milky Way from a dark-sky place

take astrophotography more seriously as I got older.'

Indeed, Josh went on to get a first-class honours degree in photography from the University of the West of England, specialising in astrophotography and the effect of light pollution for his final project. So for Josh, his vocation has always been very clear. 'My degree also gave a good grounding in what you need to survive as a freelancer and pursue a professional career as an astrophotographer,' he adds. From here, Josh worked hard to get his images seen and on news programmes. He also devoured lots of books and online resources on astrophotography in order to develop his skills further and help him make good equipment choices. 'A particular help was Alyn Wallace's YouTube videos – Alyn has now sadly passed, but you can still learn a lot from his online resources.'

The fast show

Josh cut his teeth shooting solar and lunar eclipses and then he moved onto other popular subjects, such as the Milky Way and winter constellations, along with meteor shows and aurorae. 'The biggest technical challenge I had at the start

JOSH'S QUICK TIPS FOR BETTER ASTRO-LANDSCAPES

1 You don't need the latest equipment, work with what you have – that could be a DSLR and kit lens. I know this seems to contradict what I said in my advice on camera gear, but the whole point of my new book is to encourage people to 'have a go' at astrophotography.

2 In terms of building a social media presence, don't be put off by the competition and how many followers somebody else might have. Be true to yourself and be true to the story that you want to tell. People will appreciate an authentic story they can relate to.

3 Keep a firm eye on the weather forecast and regularly check out astrophotography resources so you can keep abreast of what is happening the night sky throughout the year. You need to be a patient and philosophical, especially with the UK's very changeable weather!

In southern Iceland. A red alert was issued to capture an active geomagnetic storm and the aurora reflects the profile of the foreground

of my career was equipment,' Josh recalls. 'In other words, adapting to low-light environments. I soon realised that "slower" kit lenses, with narrower apertures, weren't cutting it. Working with Sigma as a Sigma Creator means I can use the latest fast, cutting-edge lenses, whose apertures open up to f/1.4. This has made the night sky much more accessible to everyone.'

When it comes to promoting his work, Josh has found the most effective way is to tell his own stories. 'In the period coming up to lockdown I actually gave up astrophotography for about six months, but then I took the 'Enigma of the North' shot, which appeared on an AP cover in 2023 (also see page 71). I really pushed this image and the story behind it, out there, and I quickly learned how effective Instagram could be. So that inspired me to continue shooting astro during lockdown and beyond.'

Josh's editing workflow

Editing for astrophotography may seem complex and off-putting to some, but as Josh reveals, it needn't be. 'I find Photoshop and Lightroom more than enough,' Josh explains. 'My suggested workflow is as follows:

1) I take the original raw images of the Milky Way, for example, but I also might need to take separate images of the foreground in order to get a balanced exposure later (you might also need to track the night sky using a star tracker).

2) Then I bring all these images,

Josh Dury

Josh Dury is an award-winning photographer, filmmaker, public speaker and writer who specialises in capturing natural world subjects, including astrophotography, landscapes and wildlife. He and his work have been widely featured in the media, including appearances on the BBC, ITV, CNN and many other media outlets. See **joshduryphoto-media.com**

Josh's favourite camera gear and accessories

'Right now, I shoot with two Sony cameras, the A7S Mark II and the A7S Mark III. In terms of lenses, it's a mixture of glass from the "Sigma fleet", ranging from 14mm up to 100mm. The specific lenses I use are the 14mm Art DG/N, the 20mm, 35mm, 50mm, 85mm and 100mm. These are all primes with a maximum aperture of f/1.4. I also shoot with the Canon EOS R6 Mark II, plus the Canon RF 200-800mm lens and their RF 1.4 tele-extender. For telephoto work, the quality of the Canon gear is outstanding.'

Josh uses both Sony and Canon full-frame cameras, with a wide range of lenses, both primes and zoom lenses

You could fill a small lorry with every accessory for astrophotography out there, including smart telescopes, but here is Josh's gear choice:

Red flashlight

This is arguably the most important accessory in a night photographer's camera bag. It can take the human eye 30 minutes or so to fully adapt to the dark, at which point white light from a standard flashlight or smartphone should be avoided. Red flashlights help you see in the dark without affecting your night vision and are available as either hand or head flashlights.

Remote shutter release

Camera movement during long exposures will result in camera shake, which is why a remote shutter release is another wise investment. These connect to your camera either wirelessly or via a cable and allow you to trigger the shutter without physically touching your camera. More-advanced remote shutter releases also allow you to set a delay after pressing the shutter button, set the number of images required, and set the interval between frames.

Star tracker

A star tracker is essentially an electronic motor that mounts to the top of your tripod and moves at the same rate as Earth's rotation, allowing photographers to shoot long exposures of the night sky without stars appearing as trails of light. They are specialist pieces of kit, but as your skills and confidence improve, you may want to invest in more-advanced equipment and a star tracker should be top of your list.

Tripod

A strong, sturdy tripod is recommended for night photography. My preference is for carbon-fibre models, as they are compact and lightweight, and their ergonomic design is well-suited to colder environments.

Geared head

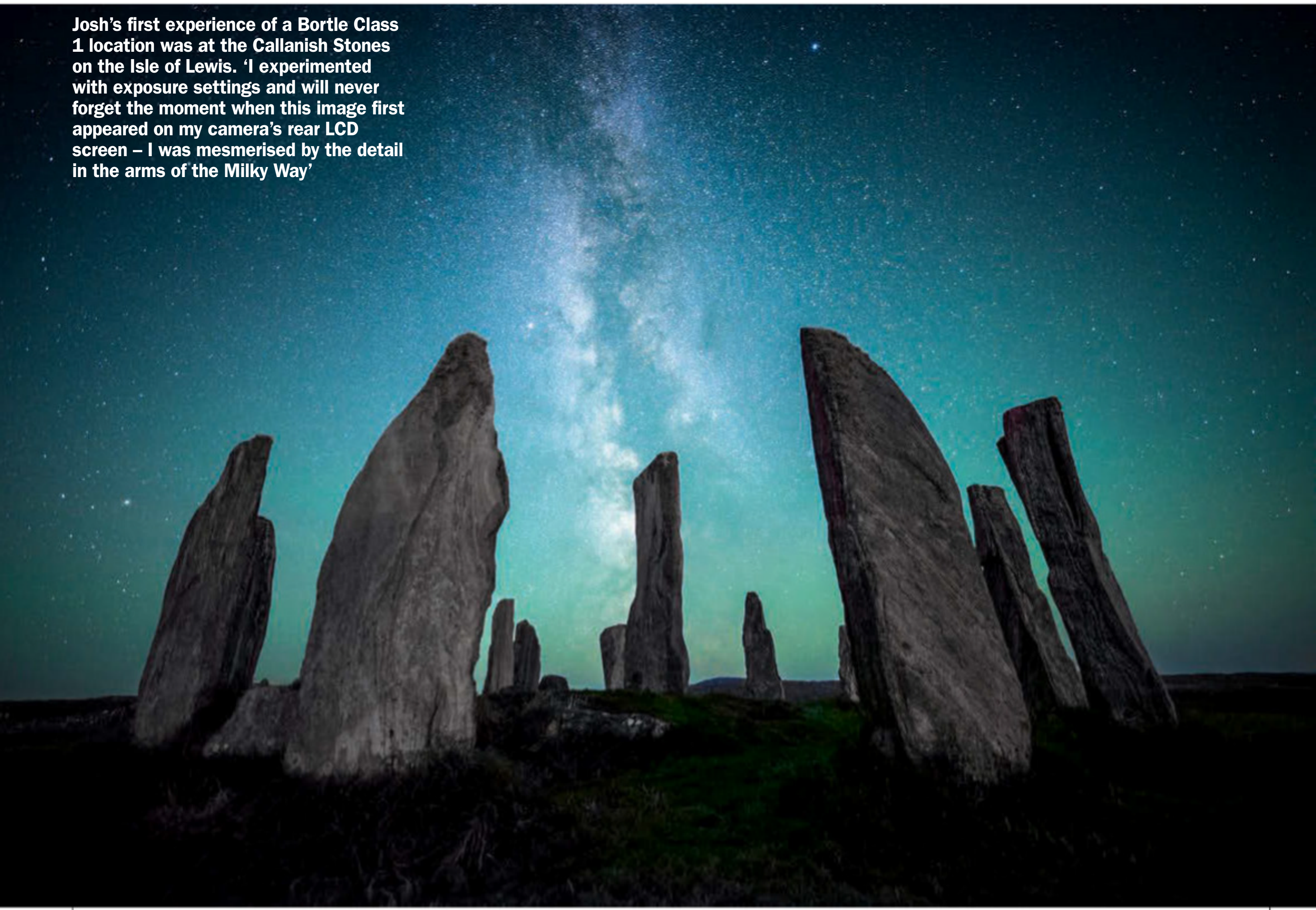
An integral part of any outdoor tripod set-up, geared heads are mechanical systems that attach to the top of your tripod legs and allow for very precise adjustments both horizontally and vertically – perfect for fine-tuning your compositions.

Filters

The two most popular filters for night photography are diffuse and natural-night filters. Diffuse filters are designed to make stars appear bigger and brighter while natural night filters reduce the effects of light pollution. Neither are essential, but if you are looking to capture a number of visual effects, these are great filters to consider.

Other software and apps

Stellarium is a free open-source 'planetarium' that shows the sky as you would see it with the naked eye, binoculars, or telescope. Use it to find out which planets will be visible and when. Alternatively, use the Stellarium Mobile app. More information at stellarium.org



Josh's first experience of a Bortle Class 1 location was at the Callanish Stones on the Isle of Lewis. 'I experimented with exposure settings and will never forget the moment when this image first appeared on my camera's rear LCD screen – I was mesmerised by the detail in the arms of the Milky Way'

Dark matters: a sample assignment from Josh's book

'A dark-sky site is an area that isn't adversely affected by artificial light at night (ALAN). These sites provide us with a window to the universe and, if you've never visited one before, can be positively overwhelming. The night sky's brightness is measured by the Bortle scale, with Class 1 being the darkest and Class 9 being the brightest. True dark-sky sites are Class 1 and should be treated with the utmost respect, as not only are they often rich in wildlife, but the use of artificial light is often prohibited by law.

For this assignment, you will need to use your resources to find a Class 1 location and plan and shoot a night-sky image with little to no artificial light sources. Use the widest focal length you have at your disposal to capture the maximum amount of light and detail, and fill the top two-thirds of your frame with the sky and the bottom third with your foreground. This will help you to fully appreciate the immensity of a truly dark sky unaffected by light pollution.

To find Class 1 locations, use an app called Light Pollution Map. This free app is available for both Apple and Android phones and provides a colour-coded map overlay, with Class 1 areas highlighted in dark blue. I highly recommend you download it. Because the contrast between sky and stars will be noticeably more pronounced, clarity will be greater and shutter speeds will generally be shorter, although subtler details in the night sky can be revealed with longer shutter speeds. Experiment with exposure settings and compare your results to see which approach you prefer.

Field notes

Bortle Class 1 locations are very dark and so extra care must be taken with regard to your environment and the wildlife around you. Your eyes take 20-30 minutes to fully adapt to the dark, and artificial light can hinder this process, which is why a red flashlight is essential when moving around and setting up your camera.'

52
ASSIGNMENTS
NIGHT
PHOTOGRAPHY
JOSH DURY

52 Assignments: Night Photography is published by Ammonite Press on 24 April and is available to pre-order now from booksellers. It costs £12.99. See **bit.ly/joshdurybook** including the Milky Way and the foreground, into Photoshop and load them as layers. Then you simply turn these into a 'Smart Object' and use a median blending mode to register the data in all the images you've imported, and to boost the signal-to-noise ratio.

3) Because these images are taken during the same shoot, you can seamlessly blend the foreground and the background and end up with a nicely balanced exposure which you can fine-tune as needed in Photoshop or Lightroom.'

Location, location, location

Josh now travels all over the world for his astro-photography, which as you can imagine, can be time consusming. So he needs to be focussed and organised. 'You need a regular income coming in, but you also need to be looking for new ideas and opportunities for your astrophotography. I've learned that the quality of the night sky in the UK is getting worse by the year, in terms of the impact of light pollution. So this means that I have to travel quite a lot in order to appreciate the night sky at its best.'

Not all AP readers will be able to head off to Easter Island, as Josh did for this issue's cover shot. So in the spirit of making do with what we have, what are his favourite destinations in the UK? 'That's a tough question, but Northumberland National Park can yield great images, as can Galloway in south-western Scotland. Further south, the south west of England can be good for dark skies, including Exmoor and the tip of south-west Cornwall. Brecon Beacons is worth mentioning, too.'

Book it in

With Josh's new book, *52 Assignments: Night Photography*, he hopes to inspire as many people as possible to take picture of the night sky. 'It's created for both beginners and experienced astrophotogrpahers, and as it's based around assignments, there are lots of ideas for weekly or monthly projects to get your teeth into. The book covers a very broad spectrum of topics, including eclipses, aurorae, the Milky Way and the moon. It is also compact and light enough to take with you on your nocturnal shoots.'

JOSH DURY

'Starstruck' is an image that Josh captured ahead of the 2024 Glastonbury Festival, documenting the constellation Orion above the iconic Pyramid Stage. The image was later endorsed by Kate Bush and Grace Jones

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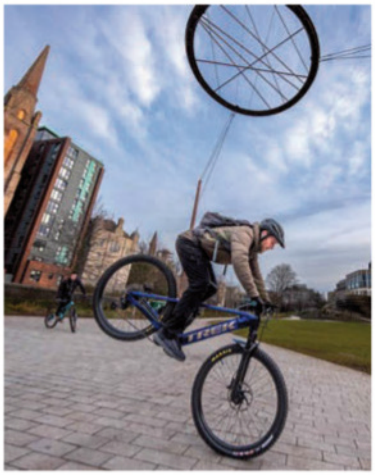
LETTER OF THE WEEK

Happy winner

My year got off to a fantastic start when I learnt that I had won the APOY 2024 Travel round – I was so chuffed. With my prize money I got the Fujifilm XF 8mm lens. I was wandering around Aberdeen city centre with my new lens, getting used to this focal length and trying to work out what would make suitable subjects.

The penny dropped when two cyclists asked me to take pictures of them. What you need to do is position yourself low down about 6in from the action and pray you don't get hit in the process! The big bonus is you don't have to nail the focus – everything seems to be sharp from right in front of your nose to infinity no matter what aperture you use. Great fun! Thank you, AP. **Graeme Youngson**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Hanging around: Graeme's photo

Great picture, Graeme. APOY 2025 will be launching in our 6 May issue so don't miss it!

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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Praise for Jeremy

With regard to black & white landscapes we usually think of Ansel Adams, with his photographs of the American landscapes and expert printing technique.

I'd like to suggest a living British landscape photographer of equal expertise, photographing our beautiful landscapes also mainly in black & white, who I feel should be equally recognised. Jeremy Walker's images evoke a strong emotional feeling, and a great sense of time and place, capturing a moment in time when all the essential elements come together. **Donald Neale**

Jeremy will be delighted to be compared with Ansel Adams.

Leica correction

In Tony Kemplen's review of his bargain Leica he stated that the III types had combined viewfinder and rangefinder. The combined rangefinder and viewfinder only ever featured on the M series. Even the final screw mount IIIg has separate finders. The main difference on the Leica III range was the separate slow speed dial on the front. **Bill Parker**

Photographic magic

Reading Damien Demolder's reflections on taking 'the one' (*Final Analysis*) put me in mind of an episode in a photo workshop some 12 years ago. I found myself unexpectedly in the magical atmosphere of a deserted cottage on the west coast of Scotland.

© IAN MACILWAIN

One of Ian's pictures

I was enchanted by the traces of the former resident which included books, furniture and crockery. For one of the few times in my long life as a photographer, I was totally 'in the zone'. I shot quickly and intuitively and returned to the workshop 'base' armed with some 25 shots. I was surprised when my course tutor was unimpressed and asked me to go back and shoot again with attention to verticals and focus. I did, but the spell was broken and nothing good resulted.

Those first 25 pictures ended up as a book, an exhibition and a print sale. The lesson I took is, never try to improve on your first intuitive efforts. They are the result of photographic magic in which conscious thought plays only a minor role. **Ian Macilwain**

Not dead yet

If you read the AP letters page you'd think the DSLR was dead. But there is still at least one company making them: Pentax. The truth is, the camera makers know what sells, and they drop lines that don't sell. Perhaps those who don't like mirrorless should buy Pentax. Maybe in five years' time Pentax will become the biggest brand, and Sony, Nikon and Canon will be regretting their move to mirrorless. **David Price**

THIS WEEK WE ASKED...

Which location is on your photography bucket list?

You said...

Mark Cann
Did Maasai Mara last year which was top of list. Didn't disappoint. Iceland is next.

Mark Passmore
Albuquerque Balloon Festival. I've been before, but our balloon flight was cancelled due to the weather. I'm hoping to get in the air this year for more amazing images.

Pablo Araya | Fotografía de Viajes y Culturas @PabloArayaFoto
Petra, Jordan.

LynDavid Hazleton
Re-visit South Island, New Zealand, for Milford Sound without 60mph winds and lashing rain; Iceland; and the Isle of Skye; with a stop in Glencoe again. Don't want to be greedy but these are the top four on a long list!

Alan Tinsley
Back to the Seychelles, but taking a camera not just a mobile phone.

Ben Burchell
The Alps, Verdun Battlefields, Svalbard, Iceland, Canadian Rockies, Chile, Argentina, Antarctica, the Moon, Mars.

Patrick Raymond Nowotny
Botswana.

Miroslav Vrzala
Namibia, Varanasi, Venice, Valencia, US southwest, Egypt.

Richard Napthen
Chile. Especially the Atacama Desert.

Rachel Dee
Dolomites, I would love the opportunity to go there!

Robert Lawrence Snr
Monument Valley, loved seeing it in Western movies...

Roberto @ photoroma69
MENA countries, I don't know, south east Asia, land over the Ural Mountains and South American cities.

DaneNJ @DaneNJ
Alaska; Galapagos.

Airboat Photographer
Pantanal rainforest; and Churchill, Manitoba.

Tim Smith
Italian F1 at Monza!

PE_1968 @pe_1968
Has to be Lofoten.

Patrick Raymond Nowotny
Botswana.

Thru My Eyes Productions @ThruMyEyesPhoto
Patagonia/Antarctica.

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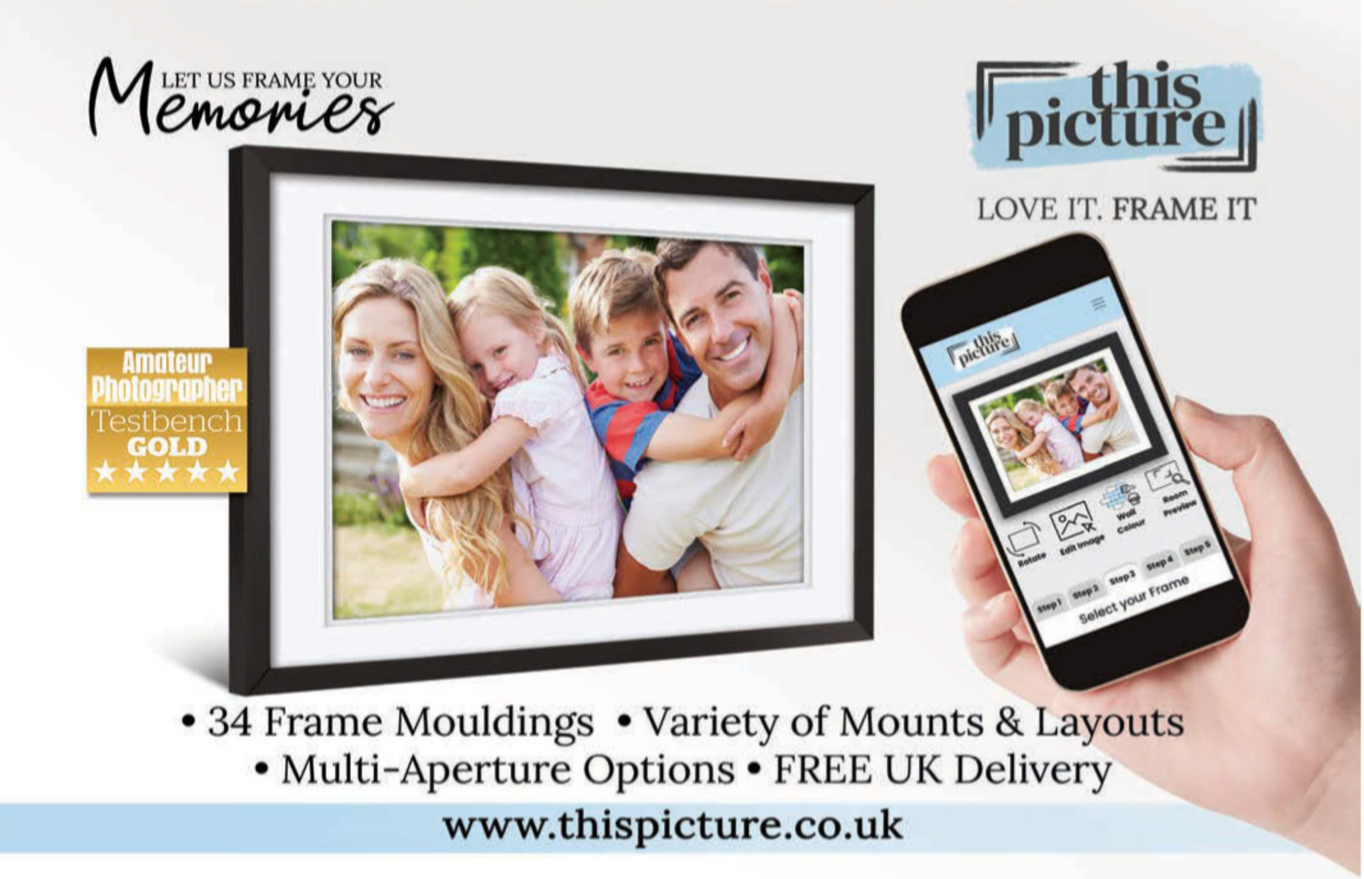

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SCAN ME

Traces of Light

by Ryohei Irie

This beautiful image took home the single image prize at the International Landscape Photographer of the Year awards – it's not hard to see why, says **Amy Davies**

Professional and amateur photographers worldwide were invited to take part in last year's International Landscape Photographer of the Year, the 11th year the competition has been running.

More than 3,600 entries were received, with the overall prize for a portfolio going to Andrew Mielzynski from Canada for his beautiful set of serene landscapes.

Also awarded was a prize for the best single image of the year, which was given to Ryohei Irie from Japan for this beautiful and surreal shot, 'Traces of Light'. It shows dead trees in a forest in Ichinomata, Yamaguchi Prefecture, Japan, which are illuminated magically by the light of fireflies. You can see the light streaks created by the fireflies reflected in the water that the trees sit in.

The awards are judged by some noted luminaries in landscape photography, including fine art photographer Jim M Goldstein, the editor of *On Landscape* magazine Tim Parkin, and David Burnett, co-founder of Contact Press images.

The annual Awards book to celebrate the contest will contain 101 of the winning entries and portfolio. To be included in the book, photographers had to score a minimum of 86.5% via a public vote on the ILPOTY website – with the organisers saying that the competition was so tough that the following 101 could easily have also been included – you can see all of the 202 images on the website.

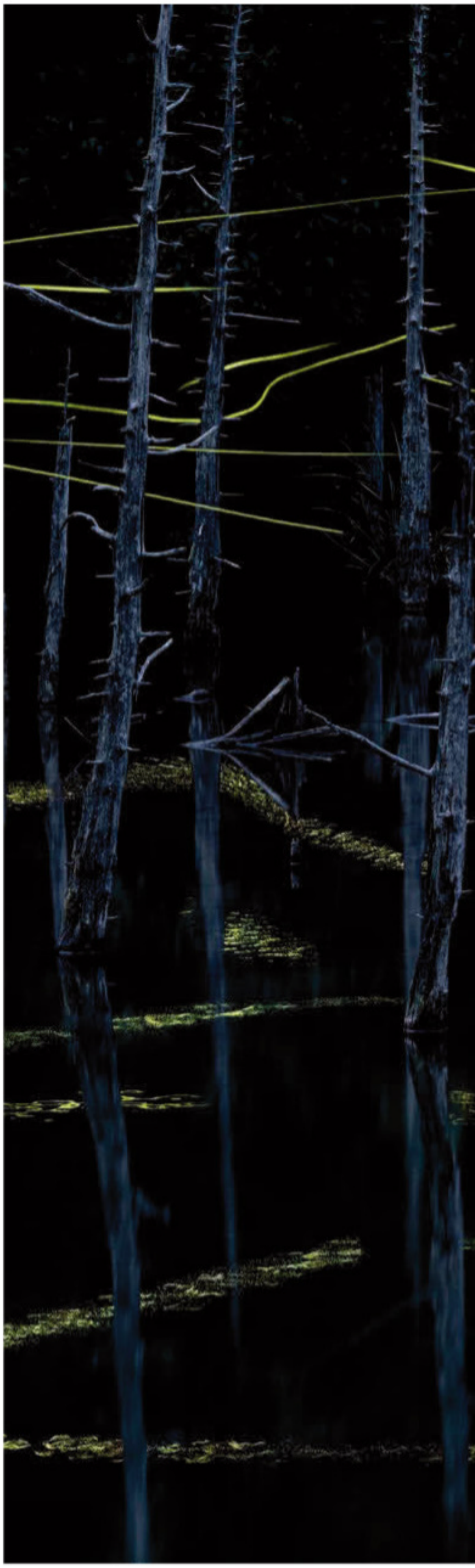
For his winning shot, Ryohei receives a cash prize of $12,500. Describing his image, he says, 'I have been visiting this location for several years during the firefly season and it is an interesting place because the intensity and length of the firefly light and the location where the fireflies fly vary greatly, depending on the year and time of day, resulting in completely different works, even when photographed in the same way.'

Transfixing

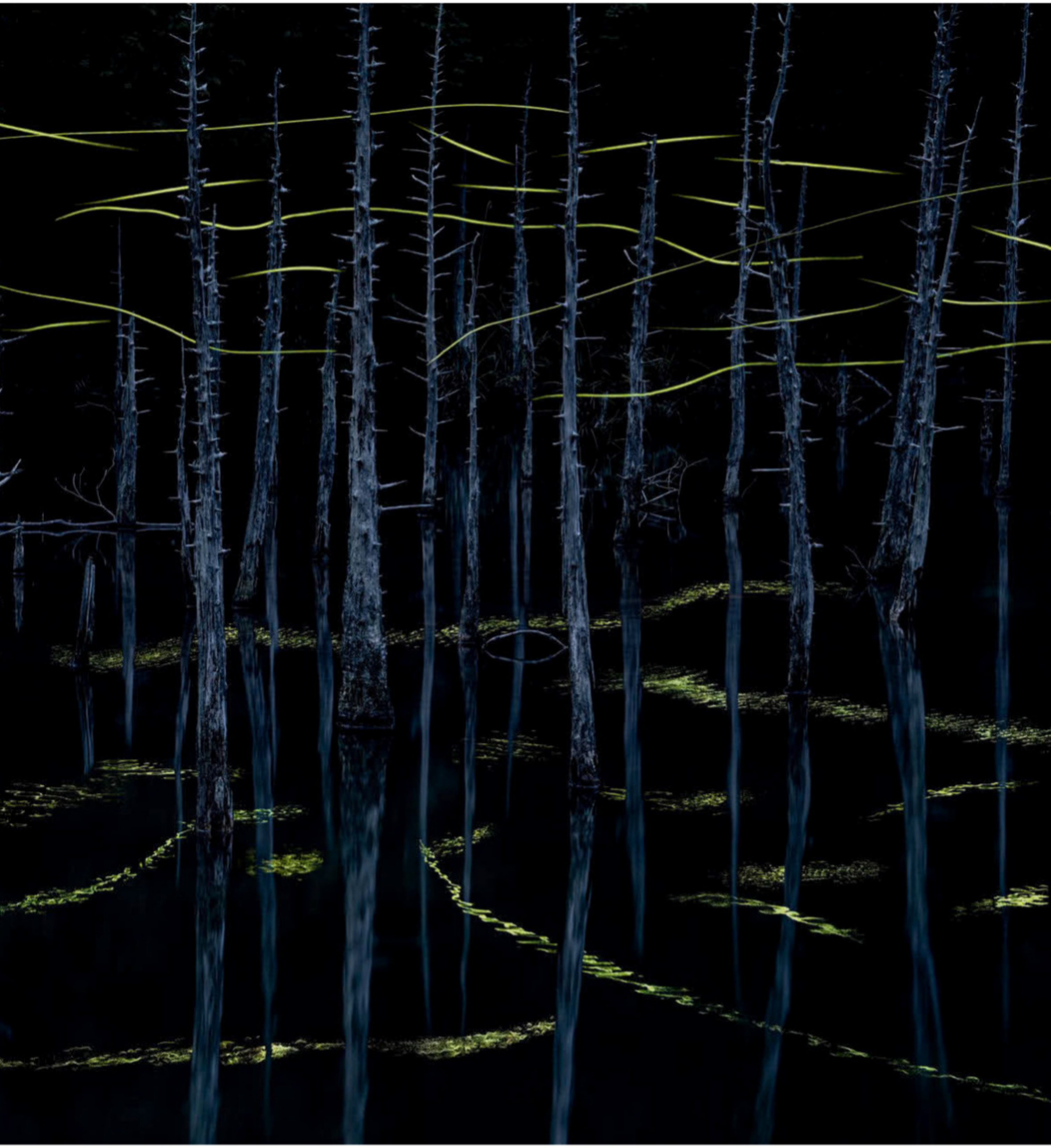
Amazingly, Ryohei has only been using photography as art since 2018. He works primarily with Sony cameras and both Sony and Sigma lenses. This image was created using an A7R V and the Sony FE 85mm F1.4 GM lens.

We are very used to seeing landscape images lit up by natural daylight, but after-dark shots like this are incredibly special, especially when illuminated in such an unusual way. Intriguingly, it's not the only landscape image lit by firefly to make it into the top 100 – perhaps a whole new genre could be invented with this transfixing technique.

To see more winning images, visit internationallandscapephotographer.com, and visit 1x.com/Ryohei to see more beautiful shots by Ryohei.



© RYOHEI IRIE / 2024 INTERNATIONAL LANDSCAPE PHOTOGRAPHER OF THE YEAR - PHOTOGRAPH OF THE YEAR 1ST PLACE



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Best smartphones for landscape photography

A light and capable camera is great for trekking across landscapes – that's why a smartphone is ideal for this type of photography. **Amy Davies** presents the latest options

Although taking our 'proper' cameras to a picturesque location is generally a great joy, it can also be a bit cumbersome. By the time you've packed half a dozen lenses (just in case), a tripod, a set of filters, and goodness knows what else, you can easily be weighed down.

That's why recently, I've loved the freedom and versatility of using a smartphone for landscape photography. Not to mention all those times when you might just happen to come across a good landscape and not have your best gear with you.

But, if you're going to carry something in your pocket that is ideal for this task, you might as well make it a good one, right? Many modern phones are excellent across a range of genres, but they tend to excel particularly for landscapes for a number of reasons.

On the whole, smartphone sensors are small. Certainly much smaller than those in a DSLR or mirrorless cameras. But, when the light is good, that matters a lot less. We also find that the '1x' lens for most phones is the one that performs best. These have a focal length equivalent of around 24mm, making it ideal for landscapes. There's often an ultra-wide lens too, to show even more of a scene.

Many of the top smartphones now have high-resolution sensors, so you can expect plenty of detail, as well as having good scope for cropping. They also boast a host of useful software features, including AI editing, high-res modes, different colour effects, a level guage to help you line up your shots and more.

Almost all the currently available smartphones will do a good-enough job, but if you want the best of the best, that's where our round-up comes in. All the models on the next few pages are top-line flagships. That does mean a bit of a price premium – but if you look after them, they should last you several years. If you're on a stricter budget, try stepping back a generation or two, as well as looking in the used market.

You might also want to think about mid-range smartphones – the biggest thing you lose is often a telephoto lens, which, for landscape photographers probably won't be a deal-breaker.

Apple iPhone 16 Pro Max

- From £1,199
- apple.com/uk

The most recent iPhone flagship has a number of useful features for landscape photography.

First off, the main sensor (1x lens, 24mm f/1.78 equivalent) has a high-resolution 48MP sensor. By default, the images from it are output at 24MP – that's unusual as most smartphones output at 12MP. You can also shoot at the full 48MP if you really want to wring out the detail.

That high resolution also gives you some useful inbuilt options for shooting at different focal lengths, as it makes use of the central parts of the sensor. So, not only can you shoot at the default 24mm, there's also 28mm, 35mm and 48mm also making use of that main sensor.

It's also possible to shoot in Apple's 'ProRAW' format (with all the lenses), which gives you DNG files that you can work on in software either on your computer or on the phone itself. Speaking of which, there's also new AI editing tools which come in handy – for example you can quickly and easily remove wandering tourists from your landscape shots.

An ultrawide lens opens you up to 13mm equivalent, and while it's not quite as good as the main lens, it's great for capturing wide vistas and shows plenty of detail.

Finally, a 5x optical zoom lens gives you the equivalent of 120mm. If you would prefer a smaller (and cheaper) phone, the iPhone 16 Pro is also available – it has the same lenses, it's just the screen is more manageable. You can save even more money by going for the standard iPhone 16 models, or even the newest iPhone 16e, but you'll lose lenses – and other functions, such as raw shooting – by doing that.

The biggest downside of the iPhone 16 Pro/Max is its lack of a 'Pro' shooting mode. I don't particularly miss this myself, but it's something most Androids benefit from. You can download third-party apps if it's something you require, though.

An ultra-wide lens is very useful for landscape photography

Samsung Galaxy S25 Ultra

- From £1,249
- samsung.com/uk

Among the mainstream brands, Samsung's 'Ultra' series is usually our top recommendation, and the S25 Ultra is the latest flagship, arriving earlier this year.

It follows on from the S24 Ultra, bringing only minor improvements compared to its predecessor. It boasts a quad-lens setup – a main 200MP sensor, an ultra-wide and two telephoto lenses. One of the only upgrades is to the ultra-wide lens, which now has 50MP compared to the 12MP of the previous model – all that extra detail is potentially useful for landscape lovers.

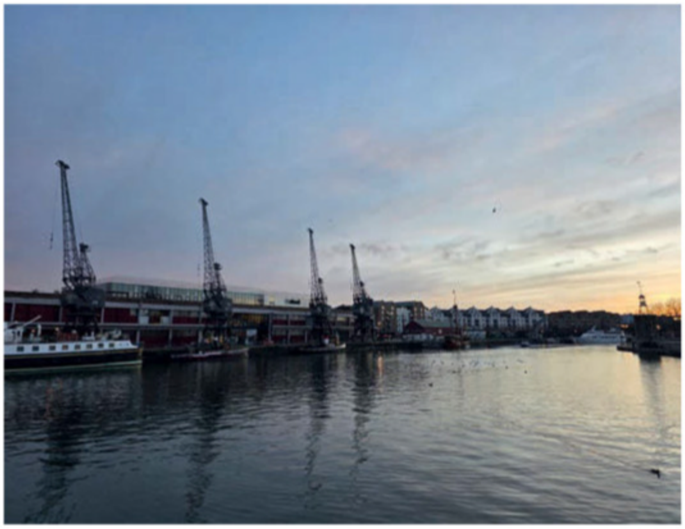
The two telephotos give you 3x and 5x optical choices, but you can also zoom digitally. Up to 100x is technically available, but the range between 10-20x is where you'll be able to create actual usable detail shots.

There's a slew of AI editing functions, giving you the option to reframe shots, remove tourists and more. You can also use AI to help power functions such as 'super resolution' to extract even more detail from your scenics.

The native camera app has lots of shooting modes, including not one but two pro modes, plus the ability to shoot in raw format.

All this makes for a great phone, but if you already own the S24 Ultra it's probably better to keep it – or, you might find you can get a good deal on the older model. It's worth noting that an interesting and useful feature for photographers – the ability to use the Ultra's inbuilt stylus to trigger the shutter release – has been removed, so you may indeed be better off with the S24 Ultra if you wish to use it with a tripod.

You could also consider the S25/S25+ for another way to save money. With these, you get three lenses rather than four, as well as losing other abilities such as macro mode – but for landscape photographers, all the main goodies are still found.



The S25 Ultra is a great choice from the 'mainstream' brands

Xiaomi 15 Ultra

- From £1,299
- mi.com/uk

The Xiaomi 15 Ultra is the smartphone to beat across a wide range of genres, and landscape is no exception.

Its 50MP one-inch type sensor is the biggest sensor you'll find in any smartphone – it's bigger even than some in compact and bridge cameras, and the same size as you might find in something like the Sony RX100 series.

LEICA
xiaomi

That means you get lots of lovely detail – perfect for shooting scenery. It's joined by three more high-resolution sensors, and even better news is that all the lenses are Leica optics, all-but guaranteeing high-quality images.

The main lens is 23mm f/1.63 equivalent, just a touch wider than most standard lenses found on smartphones, but giving great scope for landscape photography. The ultra-wide is 14mm, which gives distortion-free and natural sweeping vista shots too.

As with many Android phones, there's a huge amount to like in the native camera app, including a great all-round 'Photo' option, and a 'Pro' mode that gives you direct access to greater controls and raw shooting. Also, Portrait mode can be used in the landscape for showing people in the environment.

It's also worth mentioning the excellent 'Photography Kit' which gives you an extra grip with physical controls including a shutter button and a command dial. Perhaps more enticingly for landscape photographers, it also has an extra battery in it, so you don't need to worry about extra power on those long hikes.

As we'd expect, there's also AI editing tools, which you can use to remove reflections or stray people, and even use generative AI to extend images (results from that aren't always great, though).

The Xiaomi 15 Ultra has a heck of a lot to like (we named it our best smartphone of the year in the recent AP Awards) – it feels like a proper replacement for the everyday walkaround compact cameras we used to recommend.

With its one-inch sensor, the Xiaomi 15 Ultra is extremely capable

---

Google Pixel 9 Pro XL

- From £899
- store.google.com/gb

A host of software and AI updates was the main news for the latest flagship from Google. A good example of that is the updated HDR+ feature for better colour handling, as well as improved exposure, sharpness, contrast and more. Fun shooting modes which make use of AI, such as Long Exposure, come in handy with landscape photography – for example, you could try shooting a waterfall for a cloudy water effect.

There's a suite of AI editing tools available too, many of which are helpful for landscape work. So you can remove passers-by, and even adjust the angle of view – for example recreating the effect of an ultrawide when you shot your photo with a standard wideangle. Results aren't always amazing, but it's an interesting feature to try nonetheless.

For those who want greater control, a new Pro mode gives you scope to change settings such as shutter speed, white balance and so on. You can also shoot in raw format. By default, images are output at 12MP but you can also shoot at the full resolution of each camera.

All three of the cameras are high-resolution. The main sensor is 50MP, with a 25mm f/1.68 lens. It's joined by a 48MP f/1.7 ultra-wide (12mm equivalent) and a 48MP f/2.8 telephoto lens (5x zoom/120mm equivalent).

For low-light lovers, there's some great astrophotography options which could be what sways you over to it from the other flagships mentioned here.

Despite being a flagship model, the Pixel 9 Pro XL is available for a great price – it's much cheaper than everything else here. You can get the smaller Pixel 9 Pro, which has the same cameras, more cheaply too. Additionally, think about the standard Pixel 9, which has ultra-wide and wide lenses, but drops the telephoto, as well as losing the pro mode.

The Pixel 9 Pro is a good all-rounder for many reasons

Honor Magic 7 Pro

- £1,099
- honor.com/uk

On the spec sheet, this flagship Honor Magic 7 Pro model is very impressive and will save you a bundle of cash compared to bigger-name options.

You get three high-resolution sensors, including the telephoto which has a huge 200MP. The other two are 50MP devices. The main sensor is fronted by a lens which has a variable aperture that can be changed between f/1.4 and f/2.0 – potentially allowing for a greater depth of field in your landscape shots. The main sensor is also relatively large at 1/1.3-inch so you can expect plenty of detail, making it great for landscapes.

The ultra-wide lens is 12mm, which is wider than some of the others here. Some will like that extra scope it gives you, while some may think it's a bit much – but it produces good results nonetheless. The telephoto lens gives you a 69mm equivalent, but its 200MP resolution gives you scope to zoom further and still keep plenty of detail – with the best results shown if you keep it to around 10x.

As with most other Android phones, there are plenty of good shooting modes to make use of here, including the Pro mode which gives you access to that variable aperture setting. There are also plenty of AI editing tools, though we've found these to not quite match up to the power and speed of other options from Google and Samsung.

Landscape photographers may enjoy the ability to use the different colour modes in the standard shooting mode – such as Natural if you want true to life, or the awkwardly named 'Authentic' if you'd like heavy saturation and a vignette effect.

© JOSHUA WALLER

A main sensor with variable-aperture lens is great for landscapes

Oppo Find X8 Pro

- £1,049
- oppostore.co.uk

A set of enticing specs, plus a high-end partnership, make this another appealing choice for landscape photographers from a less well-known brand.

The Find X8 Pro is Oppo's flagship device, and like the Samsung and Xiaomi models featured here, also has four sensors to shoot with – all of which are high resolution at 50MP each.

You get a main camera with a 23mm equivalent focal length, plus an ultra-wide with a sensible 15mm equivalent, and two telephoto lenses (73mm and 135mm equivalent).

The previous Find X model had a one-inch sensor, which isn't found here – that's a big shame, but there's still plenty to like about what it can deliver. For its lens tie-up, Oppo has partnered with Hasselblad and on the whole it delivers great results.

Lots of useful shooting modes are included in the native camera app. I also like how you can quickly jump between different simulated focal lengths from the main sensor to give you the choice of 24mm, 28mm and 35mm – great for getting different angles of view for your landscape images.

There's also a set of digital filters, some of which are designed to emulate film stock – a fun choice for some landscape shots. If you like to take full control, then a 'Master' mode lets you adjust things like shutter speed and ISO, as well as shoot in raw format. There's also an excellent macro mode, which could come in handy when capturing plants and so on while you're out in the field.

Something that is also worth considering with many of these lesser-known names is that not only is the price cheaper than the iPhone and Samsung options, you also generally get a lot more storage for your money – such is the case here. You get 512GB for your money, which can be useful if you're taking lots of photos and videos.

Landscape shots are rendered with great colours by the Oppo

Booked up

Want some picturesque inspiration for your bookshelf? Some of these recent releases are well worth a browse, says **Amy Davies**

Nothing really ever beats print for showing off a beautiful landscape. If you're keen to step away from your screen but still soak up some gorgeous inspiration, I've rounded up a few recent landscape and outdoor photography books that should spark some interest.

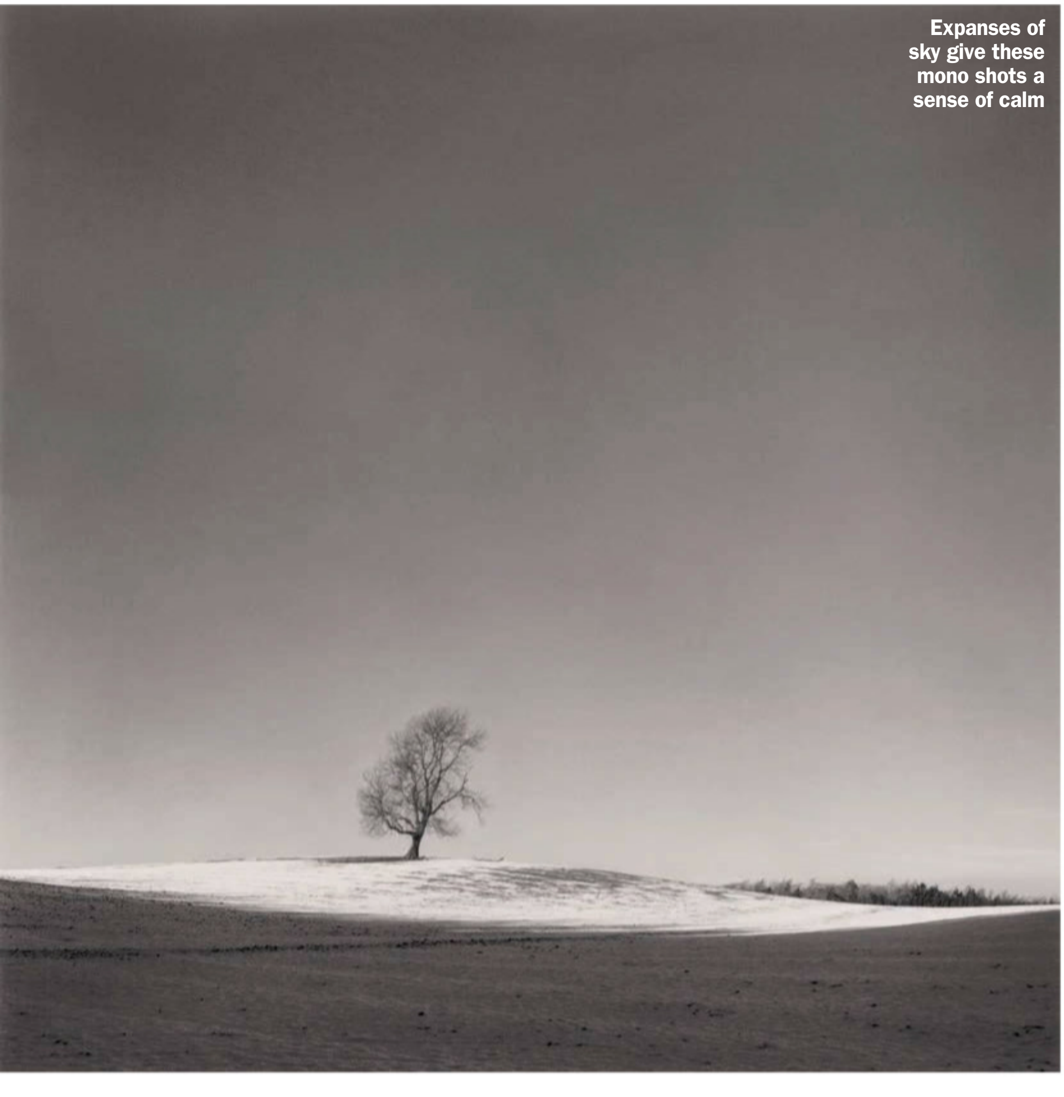
Sitting down with one of these beautiful books can bring such joy, as you study the craft and techniques of those with fantastic skill at this sometimes difficult genre.

It's also worth exploring the different approaches to landscape and outdoor photography that are out there. Although fairly straightforward full-colour picturesque scenery is what we tend to think of when it comes to landscapes, there are lots of other ways to explore the genre too.

In this selection, I've included some more traditional-style practitioners, as well as those who use something a little bit different, such as black & white, or a documentary or artistic approach. Some of the names you will be familiar with, others perhaps less so. All are worth a look to get ideas, whether for your own photography or just to admire and appreciate.

Don't forget to also check the books recommended on page 8 too, as those are also outdoors-themed but even newer than those mentioned here.

If you've got any favourite landscape photography books you'd like to recommend, don't forget to let us know via the usual methods listed on page 3.



Expanses of sky give these mono shots a sense of calm

© PAUL HART

Fragile by Paul Hart

£45, Dewi Lewis, hardcover, 108 pages, ISBN: 9781916915077

FRAGILE
PAUL HART

Black & white isn't always the natural choice for landscape photography, but it certainly evokes a different feeling.

In Paul Hart's *Fragile*, the images are imbued with an all-encompassing sense of stillness, as seen in the pin-sharp reflections of trees in water, the electricity pylons that dissolve into the mist-engulfed distance, and the vanishing points of reed-flanked trenches and footpaths through fields.

This is Hart's fifth book, with others also studying beautiful areas of British scenery, including his Fenland Trilogy, three studies of the Fens, the region covering Lincolnshire, Cambridgeshire and parts of Norfolk and Suffolk which is characterised by flatness.

In *Fragile*, while it still features the big skies, solitary trees and distant horizons that anybody familiar with Hart's work will recognise, it also takes a more intimate, detailed look at his surroundings, something which he describes as more exploratory.

It's a beautiful and serene set of images that makes you stop and think about whether stepping away from the blues and greens of the natural world is worth experimenting with.

National Geographic World From Above by Jeffrey Kerby

£40, National Geographic Society, hardcover, 368 pages, ISBN: 9781426223402

WORLD FROM ABOVE
JEFFREY KERBY

Included in this book are images by some of the world's best photographers – with over 200 stunning images taking us on a journey from above to some of the world's best landscapes.

You can look down at the colourful roofs of European cities, see the intricate patchwork of American cornfields, and trace the surprising silhouettes of tropical islands. It's all thanks to the photographers who followed one simple maxim – point the lens down. Again, it's a different approach – this time physically – to typical landscape photography.

The book is split into four sections, exploring how aerial images might use colour, texture, shape and scale to fantastic effect. Even better, you also get in-depth interviews included with some of the photographers to find out how they climbed, flew, dug or even rocketed into space to capture their shots. Some of their tips and tricks are ones you might even be able to emulate for yourself.

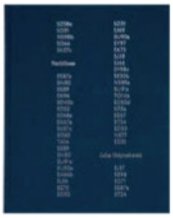
Curated by *National Geographic* explorer – and internationally renowned nature photographer – Jeffrey Kerby, every page in this substantial book is an absolute delight. And if you were looking for inspiration on where to travel to next to get your landscape shots, you're sure to find something here too.

© SEBASTIAN PIOREK

Playground, by Sebastian Piórek

Faultlines by John Volynchook

£40, GOST, hardback, 88 pages, ISBN: 9781915423313



This is another monochrome book, but this time examining a political issue. Volynchook's book takes a look at those landscapes which are or were under threat from fracking in the UK.

Mainly situated in the North West and North East of the UK, plus some coastal areas of the South, these were all set to be licensed by the UK Oil and Gas Authority by fracking. Beautiful and often poignant, the use of monochrome here allows us to concentrate on the details in the landscape in a more interesting way – with a closer look at textures, fungi, stretches of water, beds of ferns and faultlines running through the earth.

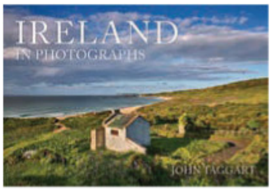
A look at how a desire to provide energy security for the country went head to head against environmental concerns, climate change, industrialisation, pollution and diversity – there's more to landscapes than just pretty pictures.

© JOHN VOLYNCHOOK

Licence Block SJ43b, North-West

Ireland in Photographs by John Taggart

£18.99, Amberley Publishing, softcover, 128 pages, ISBN: 9781398114937



Few can argue that Ireland is home to some of the most beautiful and diverse landscapes in the world. This rich volume featuring more than 125 stunning images proves exactly that. Taken by John Taggart, a multi-award-winning photographer based in County Antrim, here you'll find rugged mountains, peaceful lakes and breathtaking coastlines alongside World Heritage sites, National Parks, ancient castles and a wonderful culture that is celebrated around the world.

John traversed the country from its most northerly point to the furthest point south. He travelled throughout the seasons, with ever-changing and unpredictable weather conditions only making the locations all the more beautiful to photograph. All the pictures were capturing using the Fujifilm GFX system.

This is a great book for inspiring your own travels – and even better – to a location that doesn't require an arduously long-haul flight, but still gets you out of British shores.

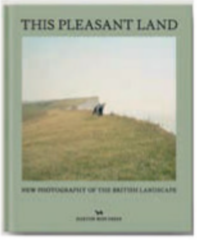
Amberley Publishing has lots of excellent landscape books covering many different regions of the British Isles, so it's well worth checking out its website if you're looking for inspiration on a particular area. See www.amberley-books.com

© JOHN TAGGART

Bamba's Crown, Malin Head, the most northerly place in Ireland

This Pleasant Land: New British Landscape Photography

£30, Hoxton Mini Press, hardcover, 256 pages, ISBN: 9781914314292



Wondering how contemporary photographers approach the landscape genre? Then this is just the book for you.

An anthology of photographs that reimagines the British landscape as it is today, contemplating both its beauty and its reality, this is an interesting book for all its different techniques – some of which are experimental.

The work of over 25 established photographers from around the world feature in this volume. At times, it takes you far away from the standard, and often predictable, images of the landscape to give you pause for thought on a wide range of issues.

This book has been out for a couple of years now, so you should be able to find it at a good price, too, making it a bit of a bargain.

© SIMON ROBERTS

Imber Village Open Day, Merrie Albion, Wiltshire, England, 3 August 2013, by Simon Roberts

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Professional Imagemaker
Magazine June-July 2024

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Buying Guide

435 lenses listed & rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

OLYMPUS
OLYMPUS M.ZUIKO DIGITAL

Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	**RRP**	**SCORE**	**SUMMARY**		**MOUNT**										**DIMENSIONS**		
CANON MIRRORLESS																	
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	·		·							14	49	69	44.9	150
NEW RF-S 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	·		·							15	58	69.6	62	181
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	·		·							20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	·		·							17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	·		·							73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	·		·						·	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	·		·						·	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	·		·						·	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	·		·						·	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics			·						·	13	43	69.2	40.1	165
RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	·		·						·	20	67	76.5	91	445
NEW RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture			·						·	20	67	76.5	99.3	519
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing			·						·	24	67	76.5	99.3	515
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	·		·						·	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	·		·						·	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	·		·						·	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	·		·						·	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	·		·						·	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	·		·						·	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras			·						·	23	55	69.2	24.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			·						·	39	95	103.8	139.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	·		·						·	28	67	76.5	92.2	490
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus			·						·	28	67	76.5	99.3	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	·		·						·	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			·						·	80	77	89.8	108	950
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring			·						·	40	67	76.5	99.3	580
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element			·						·	30	43	69.2	40.5	160
RF 70-200mm f/2.8 L IS USM Z	£3450		Pro-spec hybrid lens with aperture ring, teleconverter compatibility, and optional powerzoom controller	·		·						·	46	82	88.5	199	1115
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	·		·						·	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	·		·						·	60	77	83.5	119	695
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless			·						·	85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	·		·						·	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	·		·						·	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	·		·						·	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	·		·						·	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	·		·						·	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	·		·						·	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	·		·						·	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	·		·						·	600	95	102	282	1260
FUJIFILM MIRRORLESS																	
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters							·			18	62	68	52.8	215
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							·			25	n/a	88	121.5	805
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	·						·			24	72	77.6	87	385
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							·			18	58	65	58.4	235
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	·						·			13	52	62.6	44.2	135
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							·			15	67	73.4	73	375
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime							·			17	49	60	45.4	155
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction							·			24	58	65	71.4	240
XF 16-55mm F2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance							·			60	77	83.3	106	655
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor							·			30	72	78.3	95	410
XF 16-80mm F4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	·						·			35	72	78.3	88.9	440
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction							·			20	62	68.8	75.6	370
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture							·			18	52	64.5	40.6	116
XF 18-55mm F2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	·						·			18	58	65	70.4	310
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally							·			60	72	77.3	123.5	460
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	·						·			45	77	75.7	97.8	490
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design							·			19	58	67	77.8	375
XF 23mm F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							·			22	43	60	51.9	180
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction							·			34	39	62	23	84
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification							·			10	43	60	69.5	195
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing							·			30	58	67	73.5	360
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							·			28	52	65	54.9	187
XF 35mm F2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							·			35	43	60	45.9	170
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							·			35	43	58.4	46.5	130
XF 50mm F1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography							·			70	77	87	103.5	845
XF 50mm F2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							·			39	46	60	59.4	200
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	·						·			100	72	82.9	175.9	995
XC 50-230mm F4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	·						·			110	58	69.5	111	375
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	·						·			110	62	75	118	580
XF 56mm F1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value							·			70	62	73.2	69.7	405
XF 56mm F1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur							·			70	62	73.2	69.7	405
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing							·			50	67	79.4	76	454
XF 60mm F2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							·			26.7	39	64.1	70.9	215
XF 70-300mm F4-5.6 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	·						·			83	67	75	132.5	580
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	·						·			25	62	80	130	750
XF 90mm F2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							·			60	62	75	105	540
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	·						·			175	77	94.8	210.5	1375
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	·						·			240	82	99	314.5	1605
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	·						·			275	95	104.5	255.5	1335

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
LAOWA MIRRORLESS																	
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				·						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				·						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				·						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				·						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				·						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				·						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				·						13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				·	·		·			8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price		·			·	·	·			20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		·		·	·		·			12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics			·		·	·	·	·		10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control		·	·		·	·	·			34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing			·		·	·	·			35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification		·			·		·	·		17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount					·	·		·	·	12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions			·		·	·		·	·	12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control			·		·	·		·	·	15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters					·	·		·	·	19	62	63.5	58	254
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control			·		·	·			·	15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless			·		·	·		·	·	27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion			·		·	·		·	·	15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·	·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·	·		·	·	25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras			·		·	·		·	·	50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras			·		·	·			·	50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective			·		·	·			·	50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification			·		·	·		·	·	18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification			·		·	·			·	16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless			·		·	·		·	·	20.5	67	74	120	619
LEICA MIRRORLESS																	
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture								·	·	28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras								·	·	38	82	88	123	856
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO								·	·	24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount lens is half the weight of the premium APO alternative								·	·	45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters	·							·	·	65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	·							·	·	110	82	198	88	1530
NIKON MIRRORLESS																	
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	·					·				19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	·					·				30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	·					·				20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras						·				18	46	70	40	135
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	·					·				100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood						·			·	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters						·			·	28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8						·			·	19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images						·			·	20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5						·			·	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial						·			·	38	82	89	126	805
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						·			·	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range						·			·	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	·					·			·	70	67	76.5	114	570
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh						·			·	25	72	78	96.5	450
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras						·			·	20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc						·			·	19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling						·			·	19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	·					·			·	20	77	84.5	141.5	725
35mm f/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction						·			·	30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras						·			·	27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						·			·	25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality						·			·	29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'						·			·	45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	·					·			·	37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						·			·	40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification						·			·	16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable						·			·	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	·					·			·	100	77	89	220	1360
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh						·			·	80	67	75	99	470
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography						·			·	85	82	102.5	141.5	1160
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	·					·			·	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	·					·			·	29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return						·			·	82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	·					·			·	130	95	110	315.5	1955

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			·		·	·	·			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			·		·	·	·		·	13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				·						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				·						12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				·						23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				·						20	n/a	56	12.8	30
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding				·						25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				·						20	46	56	43	130
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				·						20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				·						23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	·			·						15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				·						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				·						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				·						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				·						50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				·						20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				·						25	46	57	35	120
17mm f/1.8 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction				·						25	46	57.6	37.6	112
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				·						25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				·						30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with bright f/1.8 aperture				·						25	46	57.8	42	137
25mm f/1.8 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction				·						25	46	59.4	42	156
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				·						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class				·						70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				·						70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				·						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				·						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				·						50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				·						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				·						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				·						84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	·			·						22	62	69.8	136	453
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters	·			·						130	72	86.4	205.7	1120
100-400mm f/5-6.3 ED IS II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support	·			·						130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499		Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range	·			·						280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	·			·						140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				·						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				·						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				·						23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				·						9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				·						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				·						20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	·			·						20	37	55.5	24	70
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video	·			·						15	58	67.6	73.8	306
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	·			·						20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	·			·						20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers				·						18	46	55.5	20.5	55
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	·			·						20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	·			·						30	52	60	60	195
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	·			·						30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				·						20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				·						20	46	25.5	63	87
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality				·						25	46	60.8	52	125
DG 25mm f/1.4 Leica Summilux II Asph	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction				·						30	46	63	54.5	205
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7				·						28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	·			·						10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	·			·						90	46	55.5	50	135
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	·			·						85	58	67.4	99.9	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	·			·						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	·			·						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	·			·						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	·			·						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	·			·						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	·			·						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	·			·						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	·			·						150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	·			·						130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	·			·						115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing								·	·	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction								·	·	25	77	85	99.6	500

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	**RRP**	**SCORE**	**SUMMARY**		**MOUNT**										**DIMENSIONS**		
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable								·	·	18	67	73.6	82	340
S 18-40mm f/4.5-6.3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera								·	·	15	62	67.9	40.9	155
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view								·	·	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact								·	·	24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture								·	·	25	n/a	67.1	18.1	58
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism								·	·	37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	·							·	·	30	77	84	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	·							·	·	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting								·	·	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring								·	·	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine mages but can struggle with close focus								·	·	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes								·	·	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	·							·	·	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	·							·	·	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	·							·	·	54	77	84	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification								·	·	20	67	73.6	82	298
SAMYANG MIRRORLESS																	
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				·						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		·			·		·			30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		·		·	·		·			20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		·		·	·		·			38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		·		·	·		·			50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		·		·	·		·			65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		·		·	·		·			90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts			·		·		·			19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras					·				·	20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras					·				·	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography					·				·	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					·				·	24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture					·				·	35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features					·				·	33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring					·				·	29	67	75	115	659
35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates					·				·	30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring					·				·	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras					·				·	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless					·				·	45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design					·				·	40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount					·		·		·	69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch					·				·	85	72	83.4	99.5	507
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography					·				·	69	82	93.4	129.6	772
SIGMA MIRRORLESS																	
10-18mm f/2.8 DC DN | C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras					·		·	·		11.6	67	72.2	64	255
16mm f/1.4 DC DN | C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design		·		·	·		·	·		25	67	72.2	92.3	405
NEW 16-300mm f/3.5-6.7 DC OS | C	£599		All-in-one superzoom lens for APS-C cameras with an enormous 24-450mm equivalent range	·		·		·		·	·		17	67	73.8	121.4	615
18-50mm f/2.8 DC DN | C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation			·		·		·	·		12.1	55	61.6	76.5	290
23mm f/1.4 DC DN | C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view					·		·	·		25	52	65.8	76.9	340
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		·		·	·		·	·		30	52	64.8	73	140
56mm f/1.4 DC DN | C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		·		·	·		·	·		50	55	66.5	59.5	280
14mm f/1.4 DG DN | A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind					·			·	·	30	n/a	101.4	149.9	1170
15mm f/1.4 DG DN Fisheye | A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view					·			·	·	38.5	n/a	104	157.9	1360
14-24mm f/2.8 DG DN | A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent					·			·	·	28	n/a	85	131	795
16-28mm f/2.8 DG DN | C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8					·			·	·	25	72	77.2	100.6	450
17mm f/4 DG DN | C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction					·			·	·	12	55	64	48.8	225
20mm f/1.4 DG DN | A	£859		Bright wideangle prime that includes an array of features designed for astrophotography					·			·	·	23	82	87.8	111.2	635
20mm f/2 DG DN | C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction					·			·	·	22	62	70	74.4	370
24mm f/1.4 DG DN | A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder					·			·	·	25	72	75.7	95.5	520
24mm f/2 DG DN | C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics					·			·	·	24.5	62	70	74	360
24mm f/3.5 DG DN | C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification					·			·	·	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN | A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality					·			·	·	38	82	87.8	122.9	835
24-70mm f/2.8 DG DN II | A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring					·			·	·	17	82	87.8	120.2	745
28-45mm f/1.8 DG DN | A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range					·			·	·	30	82	87.8	151.4	960
28-70mm f/2.8 DG DN | C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom					·			·	·	19	67	72.2	101.5	470
28-105mm f/2.8 DG DN | A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end					·			·	·	40	82	87.8	157.9	995
35mm f/1.2 DG DN | A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics					·			·	·	30	82	87.8	136.2	1090
35mm f/1.4 DG DN | A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls					·			·	·	30	67	75.7	109.5	645
35mm f/2 DG DN | C I-series	£550		Everyday walkaround prime that promises premium optical performance					·			·	·	27	58	70	65	325
45mm f/2.8 DG DN | C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction					·			·	·	24	55	64	46.2	215
50mm f/1.2 DG DN | A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable					·			·	·	40	72	81	108.8	745
50mm f/1.4 DG DN | A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens					·			·	·	45	72	78.2	109.5	670
50mm f/2 DG DN | C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring					·			·	·	45	58	70	68	350
65mm f/2 DG DN | C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur					·			·	·	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS | S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declickable aperture ring	·				·			·	·	65	77	90.6	205	1345
85mm f/1.4 DG DN | A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent					·			·	·	85	77	82.4	94.1	630
90mm f/2.8 DG DN | C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits					·			·	·	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS | C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	·				·		·	·	·	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro | A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality					·			·	·	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS | S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	·				·			·	·	45	105	119.4	281.2	2485
150-600mm f/5-6.3 DG DN OS | S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	·				·			·	·	58	95	109.4	263.6	2100
500mm f/5.6 DG DN OS | S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	·				·			·	·	320	95	107.6	234.7	1370

Mirrorless Lenses

SONY MIRRORLESS

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	·				·					25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction					·					13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers					·					15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring					·					17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					·					24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	·				·					25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					·					33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	·				·					35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	·				·					25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	·				·					45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	·				·					40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	·				·					45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	·				·					50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	·				·					30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					·					20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					·					16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					·					9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	·				·					30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	·				·					39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	·				·					100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	·				·					110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality					·				·	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics					·				·	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters					·				·	25	n/a	83	99.8	460
FE 16-25mm F2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range					·				·	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction					·				·	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing					·				·	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	·				·				·	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation					·				·	23	72	80.5	88.1	353
NEW FE 16mm f/1.8 G	£849		Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring					·				·	15	67	73.8	75	304
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction					·				·	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price					·				·	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction					·				·	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction					·				·	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range					·				·	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results					·				·	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly					·				·	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	·				·				·	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	·				·				·	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	·				·				·	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					·				·	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C					·				·	30	40.5	67	45	167
FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size					·				·	38	86	92.9	139.8	918
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	·				·				·	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	·				·				·	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture					·				·	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor					·				·	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies					·				·	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver					·				·	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build					·				·	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling					·				·	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class					·				·	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup					·				·	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus					·				·	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation					·				·	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing					·				·	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light					·				·	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	·				·				·	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	·				·				·	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	·				·				·	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	·				·				·	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	·				·				·	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction					·				·	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					·				·	80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design					·				·	85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	·				·				·	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	·				·				·	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	·				·				·	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh					·				·	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	·				·				·	240	95	111.5	318	2115
NEW FE 400-800mm f/6.3-8 G OSS	£2549		Unique ultra-telephoto zoom, that uses an internal zoom mechanism and is compatible with teleconverters	·				·				·	170	105	119.8	346	2475

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
TAMRON MIRRORLESS																	
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction			·		·					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	·				·		·			19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	·	·			·					50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts	·				·		·			15	67	75.5	125.6	620
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					·				·	19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range					·				·	30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					·				·	11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras					·				·	17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					·				·	12	67	73	64	215
28-75mm F/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics					·				·	19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics					·				·	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation					·				·	19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture	·				·				·	19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					·				·	15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance					·				·	33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability	·				·				·	22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	·				·	·			·	25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive					·				·	85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	·				·				·	85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts					·	·			·	80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction					·	·			·	23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	·				·		·		·	60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting				·						17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture				·						15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings				·						17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production				·						37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras				·						23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view				·						34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black							·			17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts						·	·			18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view							·			25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras							·			35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor						·	·			30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification						·	·			16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring							·			39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion					·				·	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters					·	·			·	30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras					·				·	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation					·				·	20	52	62.8	39.9	230
28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control					·	·			·	28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video					·				·	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements					·				·	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses					·	·			·	35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh			·		·	·			·	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable					·				·	35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount			·		·	·			·	45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur					·				·	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism					·				·	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing					·	·			·	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction					·	·			·	31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras			·						·	50	62	71.9	74	525
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics					·				·	35	58	78.4	99.7	771
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					·		·			18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					·		·			23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					·		·			15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					·				·	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					·				·	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					·				·	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics					·				·	25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users					·				·	30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability					·				·	24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users					·				·	45	52	62	59	320
NEW Otus ML 50mm f/1.4	£2100		Premium manual-focus large aperture standard prime for Canon, Nikon and Sony users			·		·	·			·	50	67	77	100	677
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	·				·				·	80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series					·				·	80	52	62.5	108	594
NEW Otus ML 85mm f/1.4	£2350		Premium manual-focus large aperture short-telephoto portrait prime for Canon, Nikon and Sony users			·		·	·			·	80	77	88	113	1033
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	·				·				·	87	67	84	120	614

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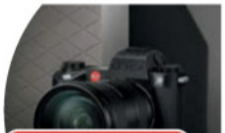

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F/5-6.3 DG DN OS | C

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SIGMA 150-600MM

F/5-6.3 DG DN OS | S

SONY E / L-MOUNT

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EOS 6D Mark II	from **£594**
EOS 6D	from **£224**
EOS 7D Mark II	from **£204**

CANON MIRRORLESS

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EOS R8	from **£1,099**
EOS R	from **£654**
EOS RP	from **£549**

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D780	from **£1,059**
D7500	from **£509**
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D7000	from **£99**
D3200	from **£114**

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Z6	from **£659**
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A7R III	from **£1,159**
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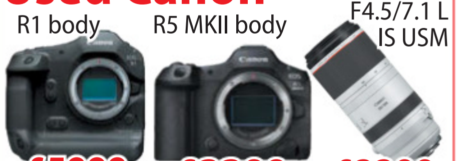

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500mm F4 IS USM LII £4499

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RF 15-35 F2.8 L IS USM box	£1399
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RF 24-70 F2.8 IS USM box	£1799
RF 24-105 F4 L IS	£999
RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 600 F11 £499 RF 800 F11	£599
BG-R10 grip (fit R5/6)	£249

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6D body box	£499
5Ds body	£1199
5D MKIV body box	£999/1499
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BG-E21/20/16/14/13/11/9/8 each	£99

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M50 + 15-45 box	£399
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
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11-24 F4 L USM box	£999
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15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1099
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£699
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 U L £799 85 F1.8 U	£299
85 F1.4 L IS USM box	£899
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£999/1499
100-400 f4.5/5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
400 F5.6 USM L	£599
500 F4 IS USM LII	£4499
1.4x or 2x extender MKIII each	£329

SIGMA CAF USED

4.5 F2.8 DC fisheye box	£499
10 F2.8 EX DC HSM	£249
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art £399 50 F1.4 Art	£399
70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box £169 ST-E2 box	£69
MT24-EX ringflash box	£499
MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII £199 430EX II	£99
580EX £149 600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 rem. £30 TC80-N3 rem.	£79

Used Nikon

Z8 body £2699
Z7 MKII body £1699
180-600mm F5.6/6.3 VR £1499

Used Nikon

180-400mm F4 E FL VR £6999
500mm F4 E FL VR £3499
800mm F5.6 E FL VR £6999

Used Nikon

D850 body £999
D500 body £999
D5 body £1499

NIKON Z MIRRORLESS USED

Z9 body box	£2999/3799
Z8 body box	£2699
Z7 MKII body box	£1699
Z6 body	£699
20 F1.8 S box £799 24 F1.8 S	£699
24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S £449 50 F2.8 S	£499
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
105 F2.8 VR macro box	£799
180-600 F5.6/6.3 VR box	£1499
400 F4.5 S VR box	£2299
800 F6.3 VR S box	£4499
FTZ adapter II box	£229
FTZ adapter box	£149
MB-N11 grip (fit Z6/7)	£249
MB-N10 grip (fit Z6/7)	£149

NIKON DSLR USED

D6 body box	£3699
D5 body box	£1499/2699
D4 body box	£799
D850 body box	£999/1899
D810 body box	£799
D800 body box	£499
D780 body box	£1499
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£699
D7200 body	£599
D7100 b/o box £399 D80 body	£149
D5500 body	£349
MBD-18 (D850) box	£269
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69
Coolpix P1000 bridge box	£799

NIKON AF LENSES USED

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10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24 F3.5 PC-E box	£899
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.4 AFS G box	£799
35 F1.8 AFS ED £299 35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS £99 50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£299
85 F1.8 AFS £299 105 F2 DC	£599
105 F2.8 AFS VR macro	£399
135 F2 DC box	£599
180-400 F4 E FL VR	£6999
200 F4 D mac box	£999
200-500 F5.6 E ED AFS VR	£799
300 F4 E PF VR box	£799
400 F2.8 AFS VR	£3997
500 F4 E FL VR	£3499
500 F5.6 E PF VR AFS box	£1999
800 F5.6 E FL VR	£6999
TC14-EIII £349 TC14-EII box	£199
TC17-EII box £99 TC20-EIII box	£199

SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

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SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

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F100 + MB-15 grip	£349
F90X/F801/F601 body each	£99
F3HP body	£599
F3 body	£499
F2 + DP-1	£399
F + plain prism	£399
FM2N body	£399/599
18 F3.5 AIS box	£699
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.2 AIS £499 50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AIS	£349
85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS £499 135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£399

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XT-4 body

£899

Olympus Used

OM-1 body

£899

Panasonic Used

S5 + 20-60mm

£1399

Sony Used

A9 MKIII body

£4299

Canon FD Used

A1 body

£199

Rollei Used

Rolleiflex
2.8E + case

£1999

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16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR £399 23 F2 XF	£299
27 F2.8 XF box	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.2 R	£449
1.4x XF conv	£299
X500 flash £249 EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

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E-M1 MKIII body box	£699
E-M5 MKII body	£349
Pen F body box	£799
7-14 F2.8 Pro £699 8-25 F4 Pro	£749
9-18 F4/5.6 £349 12-40 F2.8	£429
12-45 F4 Pro £399 12-100 F4	£799
12-200 F3.5/6.3 box	£599
17 F1.2 Pro £599 30 F3.5 mac	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
60 F2.8 macro box	£379
75-300 F4.8/6.7 MSCII	£379
100-400 F5/6.3 IS box	£699
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G9 body box	£499
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12-60 F3.5/5.6	£199
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35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£599
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
FZ1000 MKII bridge	£599
FZ72 bridge	£169

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S5 MKII + 20-60 box	£1399
70-200 F4 S OIS box	£899

SONY DIGITAL USED

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VG-C4 EM grip box	£299

SONY FE MOUNT DIGITAL USED

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24-105 F4 G OSS box	£799
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35 F1.4 ZA OSS £599 50 F1.4 ZA	£999
70-200 F2.8 GM OSS	£1199
70-200 F4 G £799 85 F1.4 GM	£999
90 F2.8 G OSS macro	£599
100 F2.8 GM £899 2x conv E	£399
Sigma 35 F1.2 DG DN	£799
Sigma 85 F1.4 Art	£799
Voigtlander 50 F2 APO MF	£599
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CANON 35MM USED

EOS 3 body box	£499
A1 body box	£199
AE-1 body chrome	£129
AE-1P body black Box	£299
AE-1P body chrome	£219
PB-E2 drive fits EOS1N/V/EOS3	£149

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1 body	£179
OM-2N body black	£199
OM-2N body chrome Box	£299
OM-10 body	£99
OM-40 body	£99

LEICA USED

Leica Q (Typ 116)	£1699
Voigtlander 50 F3.5 Heliar	£369
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40 F4 PE £399 45-90 F4/5.6 PE	£399
50 F2.8 PE £299 50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
100-220 F4.8 PE	£399
135 F4 PE £369 150 F3.5 E	£179
180 F4.5 PE £369 250 F5.6 E	£149
500 F8 E £399 2x extender	£49
Ext tube E14, E28, E42 each	£49
ETRSi 120 back RWC late	£99
Speed grip E £99 WLF	£149
Sports finder	£399
AEIII prism £349 AEII prism	£199
Rotary prism E box	£149
Plain prism E box	£149
Macro bellows E	£299

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SQA, 80, WLF,120 back	£699
SQB, 80 WLF, 120 back box	£799
SQB, 80 plain prism, 120 back	£799
40 F4 S.	£399
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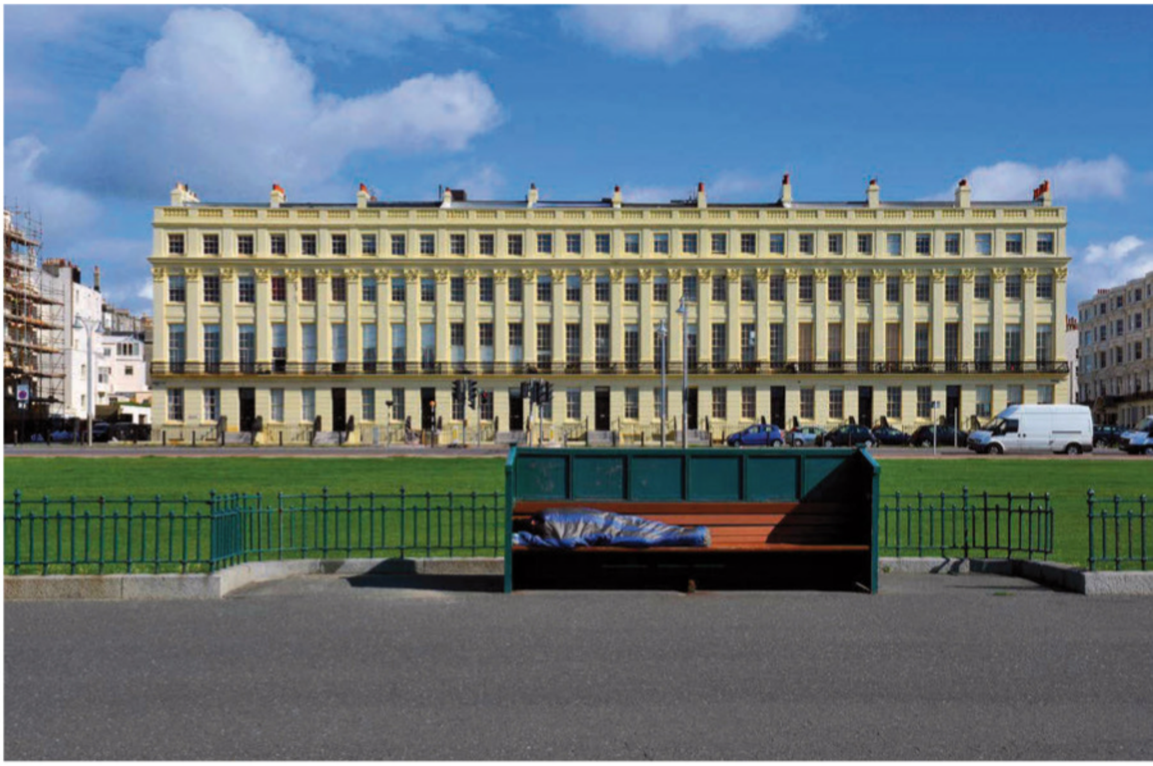
Final Analysis

Paul Hill considers…

Hove Bench, Sussex 2021, by Syd Sheldon



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There are moments when looking at photographs that the scales fall from the eyes – and you get it.

One such moment for me came when, as a young photographer, I saw the renowned US photographer Margaret Bourke-White's famous image of a line of Afro-Americans who were queuing for food and water in front of a huge hoarding. Made in 1937, the poster on it showed an image of a smiling white family and exclaims There's No Way Like the American Way under the words: WORLD'S HIGHEST STANDARD OF LIVING.

I was reminded of that moment – and that Bourke-White searingly powerful photographic metaphor – when I saw this photograph made in Hove, Sussex, in 2012 by Syd Sheldon in his book *Stills from Life* (Unicorn Publishing 2024).

It seems to me that nearly a century on, there are still two 'tribes' in nearly every country – the 'haves' and the 'have-nots.

Elon Musk may talk about colonising Mars, but thousands of people in America and the UK in 2025 have nowhere to live, and millions worldwide don't have enough to eat and drink.

Syd told me: 'This image still haunts me because the homeless person's sleeping bag looks like a body bag. There are no visible possessions, no carrier bag, and why did he or she pick the most exposed bench in Hove?'

Like with most good photographs there are more questions than answers posed by the image. Photography's inbuilt ambiguity is a constant and challenging component of the medium. Although the central subject matter of this image is mysterious, its context is not. The shape on the bench we assume to be a homeless person is juxtaposed with the opulence of the expensive building behind and consequently presents us with a telling visual metaphor. This binary interpretation symbolises affluence on the one hand and the homeless on the other in a country that is supposedly one of the richest in the world.

No black & white social documentary grittiness of 1930s America here. The blue and grey sleeping bag next to the immaculate exterior of the building depicts an all-too-familiar colourful 21st century metaphor for an unequal country.

After studying fine art in Wakefield, Syd went to Australia in the 1970s where he worked as a freelance photographer for, amongst others *Nation Review* and *Tribune*. On returning to the UK in 1976 he established a graphic design business in London and became one of the first activists in Rock against Racism.

Many of the photographs made during this period in his life are also featured in *Stills from Life* about which Dr Mark Sealy of Autograph wrote: 'Syd confronts the harsh realities of class struggle, inequality, and isolation.... documentary photographs such as those taken by (him) resurrect the struggles of everyday people wherever they may be situated in the fight for survival in this world.'

www.sydshelton.net

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. **hillonphotography.co.uk**.

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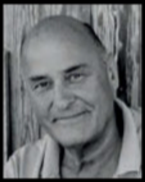
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